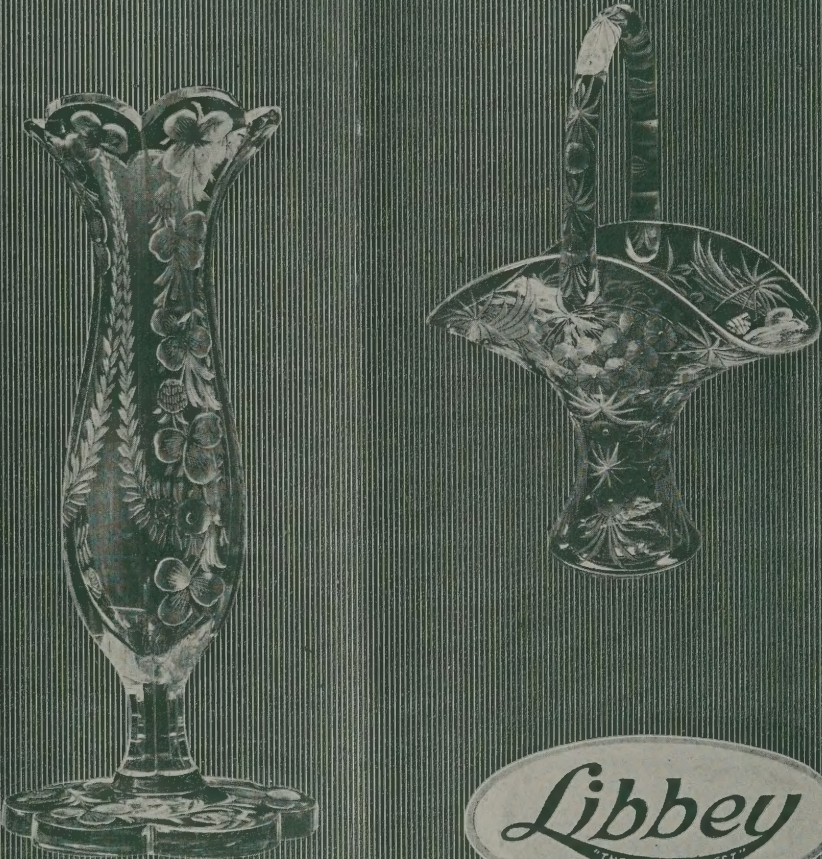


POTTERY & GLASS



HUOTT PUBLISHING COMPANY
395 FOURTH AVENUE, NEW YORK



YOUR customers appreciate the value of Libbey reputation. Do you make the most of it?
Display Libbey Cut Glass, Talk about it. You will find your patrons immediately responsive.
Saleroom at Factory
THE LIBBEY GLASS CO., TOLEDO, OHIO.

The China known since 1840 as

Haviland China

Is stamped under each piece
underglaze } *Haviland
France*

The decorated China has
an additional stamp
on the glaze } *Haviland & Co.
Limoges*

Additional stamp on decorated china :

*Haviland & Co.
Limoges*

About April 1st, 1912

Haviland & Co.

11 EAST THIRTY-SIXTH STREET

□ NEW YORK □

FINE TABLE GLASSWARE

No illustration
can do justice
to this line.
It must be seen.

A complete
assortment of
new goods.



Is always on
view at our
various
salesrooms.
It is there
for your
convenience.
Call and see
it.

THE DUNCAN & MILLER GLASS CO.

MANUFACTURERS OF FINE TABLE GLASSWARE

Washington, Pa.

SALESROOMS:

PAUL JOSEPH, 64 Park Place, New York
JOSEPH TOMKINSON, 213 Commercial
Building, Philadelphia

GREEN & THOMAS, 33 So. Charles St., Baltimore
L. A. FLETCHER, 157 Federal St., Boston
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The Factory of Charles Ahrenfeldt Limoges, France

produces the best French China that can be made. Every process of manufacture from the mixing of the clay to the finishing of the goods is up to date in this pottery.

Shapes and Decorations are originated right at the factory by artists of the highest standard and Chromo transfers are executed in the factory's own printing shop.

Don't you feel that you should see the new Import Samples produced under such favorable conditions? I assure you that prices also are to your advantage.

Yours truly,

HERMAN C. KUPPER

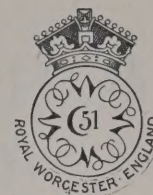
50, 52 and 54 Murray St.

New York



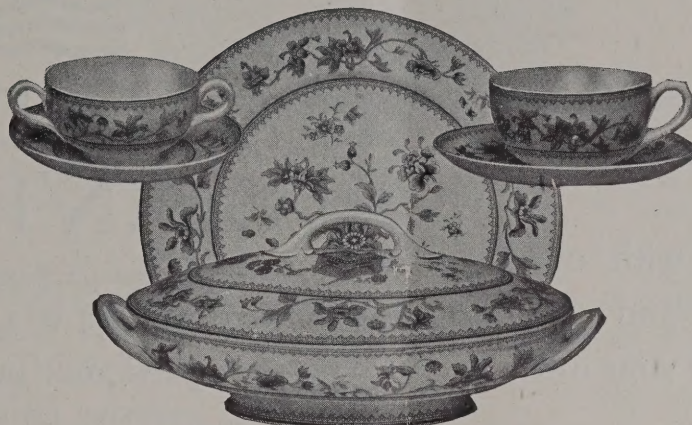
STOCK

Royal Worcester China



W. 8464/6. **Royal Worcester** China Open Stock. An unusual combination of colors. —Olive, Green and Cobalt Blue—exceedingly attractive. This and several other patterns in stock.

Sample and prices on request



W. 8464/6

This unique and popular priced pattern in **Royal Worcester** China is carried in open stock in New York in a complete range of articles for making up Breakfast Sets, Dinner Sets, Coffee Sets, etc.

Maddock & Miller

53 Barclay Street, New York

Sole Agency in the United States for Royal Worcester Productions

Martin China, Limoges, France

Gustafsberg China, Sweden

Reijmyre Glassware, Sweden

Kosta Crystal, Sweden

The new import samples are ready for the inspection of the trade

When you are in New York TAKE THE FIFTH AVENUE AUTOBUS, get off at Washington Square and come to look at them.
Your fare will be well spent.

J. H. VENON, *Sole Agent*

43 to 51 West Fourth St., Corner Washington Square, New York

*It is useless
to expect*

to do a good business with
poor goods.

Stock up with our quality
merchandise and get after the
best trade in your town.

Our new lines are now ready
for inspection.

W. H. Grindley & Co.

ENGLISH EARTHENWARE

The Royal Doulton Potteries

CHINA AND EARTHENWARE

Grindley Hotel Ware Co.

VITRIFIED WARE

W. S. Pitcairn

SOLE REPRESENTATIVE IN THE
UNITED STATES AND CANADA

44 MURRAY STREET
NEW YORK



A MATTER OF INTEREST

IT IS ALWAYS a matter of particular interest to the progressive china dealer to know just what the Royal Copenhagen Porcelain Works are doing.

Well, just at present they have shipped to New York a splendid collection of

Royal Copenhagen Porcelain
and

Copenhagen Art Faience

that is really wonderful.

The collection contains both figures and vases and a varied assortment of dinnerware. The designs and colorings are beautiful, and the workmanship is perfect.

Remember: There is none better than the best, and the Royal Porcelain Works turn out only the best.

Mr. E. C. Bronnum starts out on his southern trip the latter part of March—see that he calls on you.

ROYAL COPENHAGEN
PORCELAIN WORKS
16 WEST 33d ST., NEW YORK

IT'S THE QUALITY THAT MAKES THE DIFFERENCE

CENTRAL GLASS WORKS

WHEELING, W. VA.

Manufacturers of LEAD BLOWN, PRESSED AND DRAWN STEMWARE, BLOWN AND PRESSED TUMBLERS, DECANTERS, CARAFES, JUGS, OILS, BLOWN TABLEWARE, ETC.

HOTEL, CLUB AND CAFE GLASSWARE.



67-6 IN BLOWN COMFORT, OPTIC, ETC.

Our Specialty: DEEP PLATE ETCHED MONOGRAM AND CREST WORK. IF YOU WANT REAL QUALITY GLASSWARE AT RIGHT PRICES AND PROMPT DELIVERIES, TRY US AND BE CONVINCED YOURSELVES.

New York, A. P. DOCTOR, 66 West Broadway.
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Baltimore, GREEN & THOMAS, 33 South Charles St.
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Pittsburg, ELKINS GLASS Co., 210 Fourth Ave.

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What is the Answer?

If a dealer wants high class Limoges china and is looking for value what does he expect to get? He ought to get a clear, white body with a well conceived and executed decoration that is in perfect keeping with the shape of the piece, be it plate, cup or saucer.

That is the kind of ware he gets from us. We pass on everything we show, and it is perfect before we show it.

A large line of import samples now on display.

Why not drop in and see the complete set of 15 open stock patterns of dinnerware that we keep in New York for immediate shipment? Or drop us a line and we will send you a sample of any decoration.

B. & Co.

FRANCE

Mark on White

A BOOKLET AND A PRICE LIST AND ALSO A SAMPLE
OF ANY DECORATION SENT ON REQUEST

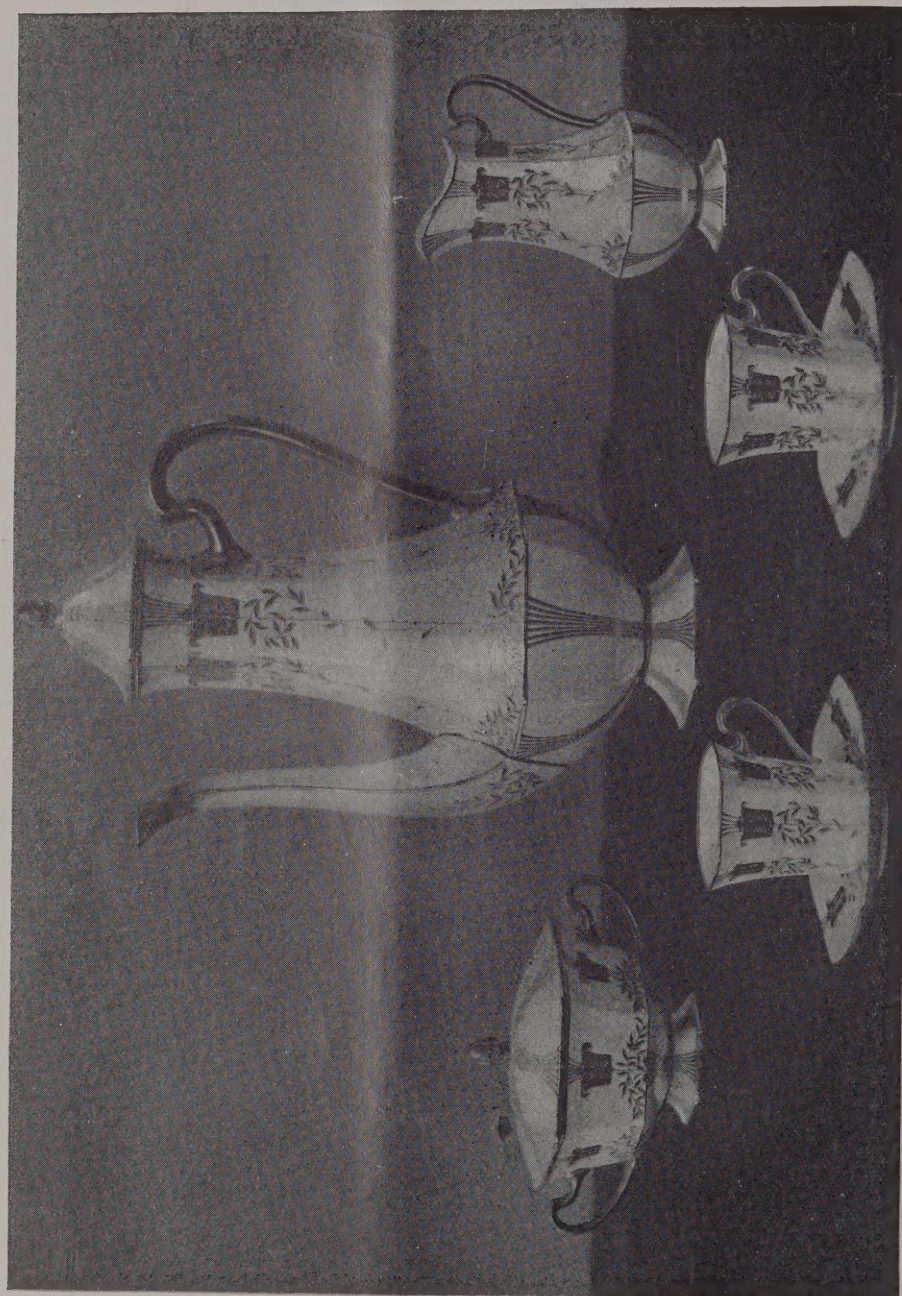
L. Bernardaud & Cie.

Limoges

Mark on Decorated

L. Bernardaud & Co.

50 MURRAY STREET NEW YORK



After dinner coffee set in white porcelain with gold decoration. Designed by John W. Wadsworth. For text see page 19.

POTTERY & GLASS

VOLUME VIII, No. 3

NEW YORK, MARCH, 1912

TERMS: \$2.00 per year in advance
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The Diplomatic Art of Salesmanship

A DISCUSSION OF SOME OF THE MANY VIRTUES WHICH GO TO MAKE UP A SUCCESSFUL SALESMAN, WHAT SALESMANSHIP IS AND SOME WAYS TO IMPROVE IT

SALESMANSHIP is an art in that it is doing something that requires knowledge and practice; and, like all the arts, salesmanship is an evolution, just as all the various factors and parts of our great industrial systems are evolutions. There are retailers to-day who feel that if they have a shop in some locality and have stocked that shop with goods, there is nothing else to do but to sit back and wait for customers to come. There are even some retailers who carry this attitude almost as far as the storekeeper who was asked if he kept candles. "No," he said; "I used to keep them, but a lot of them city folk who spend the summer here got to coming down to the store so much after them that it grew to be a big bother to me, so I don't keep candles any more."

One very common kind of retailer is the man who says: "Here is my shop, here are my goods, here are my assistants behind the counter, now let the customers come; I'll sit here and wait." Such a man has no conception of what salesmanship means; it does not mean merely taking orders that would have come anyhow; it means securing orders or making sales that would not have been effected without intelligent effort on the part of the man who sells. Merchants are able to distinguish between the order-taker and the salesman among the commercial travelers who try to sell to them. The order-taker is ready to receive any business that the merchant had already determined to give him before he appeared, but in case the merchant says he doesn't need anything at present the order-taker merely remarks that he regrets the fact and takes his leave at once. A messenger-boy could do his work just as well as he does it. But when a man comes to a merchant and, after being told that his goods are not wanted, proceeds to convince the latter of his need for the line—proceeds to show the merchant a good opportunity and to secure his order—that man is set down as a salesman. There are other inferences that the mer-

chant can draw. One is that it would not make any particular difference to the boss of the first man if he should leave his concern, and that the second man would not be allowed to go without a stiff fight on the part of his employer. A salesman is in demand—a mere order-taker is no good anywhere.

Think of the hundreds of thousands of brains that are concentrated upon the art of selling—devising schemes to secure customers—all these efforts to work, and efficiency of doing the work—all these are parts of the art of salesmanship. Advertising is salesmanship; window-dressing is salesmanship; display of goods is salesmanship; letters written to secure business is long-distance salesmanship. And all this is behind you, Mr. "Man Behind the Counter." You are the goalkeeper in this business game. The customer gets by the advertising man and the shop display man, and the window-dresser, without parting with his cash. It's up to you to nail him or it's all over.

Retailers can learn a good deal from manufacturers, merchants and wholesalers who sell to them. Think, retailers, of the selling organization that is at the back of the individual traveler who calls upon your firm to sell to it; of the preparation this traveler has made, how he has studied you, to know you, to know all your peculiarities, needs, desires and prejudices so that he will be able to excite your interest, remove your objections, overcome your prejudices, reach your convictions and induce you to buy his goods.

If you are to make your goods appeal to the public you must have, in addition to the goods themselves, some knowledge of that public and how to present a proposition to it. The study of men (and, of course, women), to which the successful salesman must apply himself, is immensely interesting and practical. A knowledge of human nature is a knowledge that pays big dividends.

The difference between the order-taker and the in-

telligent and successful salesman among the men of the road is equivalent to the differences between a serving man and a selling man behind a counter. "Salesmen are born occasionally," remarks some individual with a claim to top-notch salesmanship by divine right of birth, but it rouses your wrath when the individual adds, "Not made."

If each human animal had waited to be born for his particular job, man would still be rooming in a cave flat, cracking uncooked lobsters with a boulder. Until some twentieth century incubator for hatching particular individuals for particular jobs is discovered, no one can quarrel with the statement that salesmen, like emperors, poets, suffragettes and farm laborers, are born. Because you are not born a salesman is no reason that you cannot learn to be one. A man with determination can cultivate almost any quality he wants to.

A salesman should first of all be faithful to his employer, for unless he is he cannot be faithful to himself. No man can slight his work or become an automaton without damaging his own prospects. How often do we meet the man who is afraid of doing more work than he thinks he is paid for doing! A salesman ought never to get the idea that the reason he is working is simply to enable him to draw his pay at week end. The man who works solely with his pay in his mind never gets to draw much of that, and it usually happens that the individual who is afraid of doing more than he is paid to do seldom does as much as he is paid to do. Get enthusiasm for the firm you work for, be loyal to it, believe in it, in the goods you have to sell, and surely that enthusiasm and belief will greatly assist you to get results. If you cannot do all this because in your opinion your employer does not appreciate your efforts, do it for your own sake.

A dissatisfied customer will lose you more money than the profit on many sales, and it is to the interest of the seller that he should consider the man at the other end of the bargain as well as himself. The majority of buyers are influenced by the say so of the salesman; a customer once deceived is not likely to trust that salesman again, and he is certainly not the man to make customers wish to purchase at his em-

ployer's shop again. The good salesman must conduct his business on such a basis that future trade will surely result; he must be a builder of trade for 1913 as well as for 1912. To do this successfully simply means that he must make the interest of his customer in prospect his own, and he should remember that the business in the long run will be greater if all transactions between himself and his customers are on a mutual basis.

To be a good salesman a man must be industrious. When business is dull and customers are few, he should not sit down and dream, but make use of that spare time to his own and his employer's advantage. It is to the interest of the salesman that the stock in his department should not be low. He should take pains to know every article in the stock, know their prices, know all about them, their comparative and actual quality, for people like to buy from a man who knows what he is selling. If there are objections to be raised against any of his goods, the salesman should find out what they are, then be sure what the goods will and will not do, and post himself with convincing arguments against all objections. To be a good salesman a man must certainly cultivate the power of speech. He should know how to talk well and intelligently, not only about the goods he has to sell (that, of course, is of the first importance, but on topics of general interest to the crockery trade. There are a great number of things which he can become conversant with through the trade magazines that will help him to discuss pottery and glass subjects interestingly.

There are three steps to be made in effecting a sale:

The prospective customer's interest must be aroused.

This interest must be strengthened into a desire for possession.

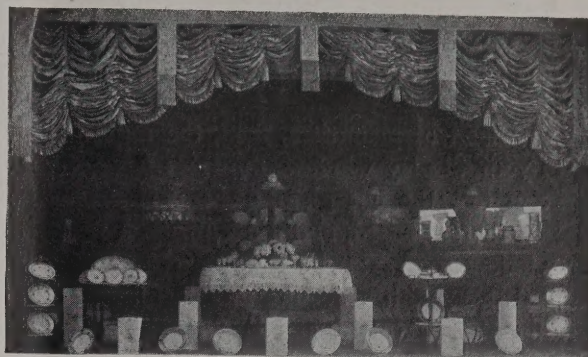
That desire must be made to take the form of resolve.

To make these three steps successfully a salesman must have a good supply of tact as well as the ability to talk. The combination of tact and talk will nine times out of ten influence a customer to purchase something of a higher quality than he or she really intended to. It is always well to bear in mind that the motive of a salesman's talk is to show the prospec-

(Continued on page 12)



A table arranged and decorated especially for POTTERY AND GLASS, by Higgins & Seiter, New York



Recent displays by McCreery & Co., N. Y.

The Window Display That Does Not Suggest Is a Failure

A REASON WHY SOME MERCHANTS SHOULD GIVE MORE ATTENTION TO THIS PART OF THEIR BUSINESS

THE great value of the show window to the modern up-to-date retailer lies in its power to offer concrete suggestions. The human mind is quite observing and very retentive of the simplest things that are brought to its attention every day, and if a window display contains the germ of a material suggestion, the passerby who observes it will be influenced in more ways than the dealer can really imagine.

When making a display, and when considering the ability of the mind to retain and assimilate suggestions, remember that simpleness is the greatest factor in promoting retention. Just as the surrounding fields and country become blurred and obscured when one is riding in a railway train, so a jumble of heterogeneous objects displayed in a window, without any attempt at harmony or without fulfilling a well-designed scheme, make a blurred impression upon the mind and attention of the passerby.

Suggestion, it may be remarked is greatly emphasized and made ten times more potent when it is woven around some simple, every-day matter that is cognizant to all of us. We are brought more strongly to a realization of our wants, for instance, if china, pottery or cut glass is displayed in connection with a china closet, a serving table, or on a sideboard the same as it would be in a dwelling house than if these very goods are displayed only as odd and unrelated pieces in the broad expanse of a poorly decorated and furnished show window.

It is a strange, but none the less true, fact that the largest percentage of people are followers rather than leaders. Where one person is gifted enough to branch into individual schemes and arrangements, and accept personal ideas for himself, ninety-nine are willing to follow and adapt their methods and modes of living from his. What we have in our own house seems worthless and uninteresting to us; but what we see in our friend's home appears to be beautiful and more suited to our tastes than anything we ever possessed.

It's another way of saying "far fields look green."

If a dealer can, therefore, make his display a "far away field" and suggest a concrete treatment for the various goods he is showing, he will not only create

a desire for the possession of these goods, but he will also awaken a wish to have the goods arranged in the same manner as they are arranged in the window.

To carry out our arguments and contentions further, it may be said that a display of goods without a suggestion for their use is almost valueless.



An attractive display for Spring

No one wants a charmingly decorated dinner set just because it contains ninety, or one hundred and ninety pieces, but because it harmonizes in color, in design or conception with the other furnishings of their home.

One of the shortcomings and faults of the modern age is plagiarism. Artists, designers, furnishers, mechanics and all do not seem to have the time to conceive and construct anew for themselves as much as

they might. They are satisfied to copy and adapt, and what another has done appeals to them as more original and more satisfying than what they turn out themselves.

By the habit of plagiarism, then, the room you furnish in your display window, the table you set for an afternoon tea, the cut glass flower holders you arrange on the sideboard, and the lamps you hang from your window roof seem better arranged (if you have arranged them with a definite idea in mind, and with any attempt at harmony at all) than the same goods which the passerby has in his own home.

You have created a definite desire in the mind of the on-looker for possession. First, because he imagines your goods are better than his are; and secondly,



Three original shapes in pottery

because he believes your arrangement to be a thousand times more attractive than his.

In conclusion, therefore, write down the following great rule as the foundation upon which the success of the psychological window display depends: that the goods must be utilized to their best advantage, that the display itself must contain a definite and concrete suggestion which can be adapted for every-day utility, and that there must be no irrelevant objects to detract in any way or manner whatsoever from the complete unity of the entire display.

Mayor of East Liverpool Wants Clean Water

DR. J. MARSHALL, the new mayor of East Liverpool, Ohio, has declared himself in favor of clean water, because clean water makes cleaner ware. At the present time the Ohio River is largely used by pottery manufacturers and the managers are often compelled to bring their best resources into play to make it clean enough to make clean ware. As it is held by the ceramic chemists that impure water has a tendency to make the ware dark and the pure white is unattainable under such conditions, the announcement of the mayor has created a great deal of interest among the potters.

The Diplomatic Art of Salesmanship

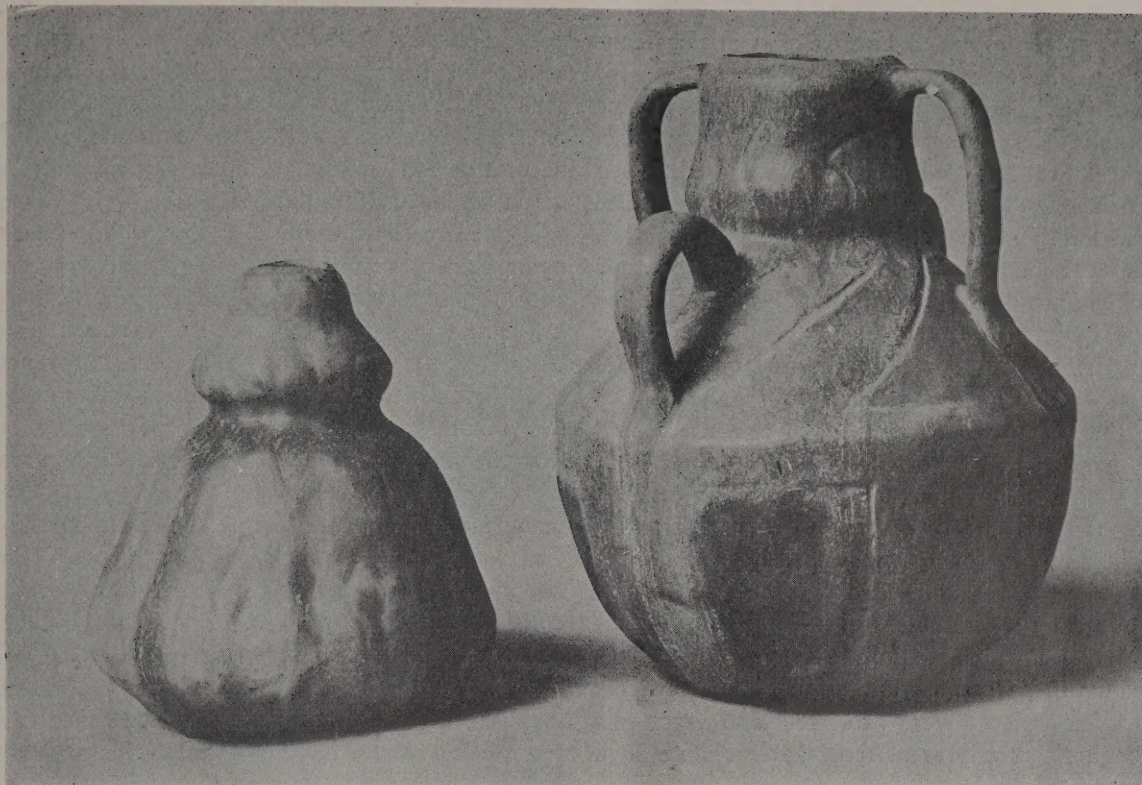
(Continued from page 10)

tive buyer that it is to his or her advantage to purchase the article he is endeavoring to sell. If a salesman makes this the governing principle of his talk, that he must create a desire for the goods, he will have grasped the central idea of salesmanship; for when desire is created resolve to possess will soon follow. The arrangement of selling talk is a very important factor; just get the attention of your customer, present your facts clearly and simply, avoid the use of rhetorical fireworks, words, phrases or technical trade terms that he or she might not understand; speak of minor features first, leaving main advantages until the last, so that with a halting or undecided customer you may be able to close the deal with your biggest gun. It is a very easy thing for salesmen to introduce new lines of goods to patrons of the shop, if they will only try. But how often do they try? They fail to realize that to show an article is often to sell it.

In introducing goods some say do not show the cheapest first it is probably best to make a rule for each customer. Probably it is best to show the cheap and expensive at the same time, for two reasons. First, you will not then scare the person with the slim purse into leaving abruptly by showing goods far too expensive. Second, you are able by means of comparison to go over the points of the common article and its superior, showing in detail the many advantages the latter has over the former, and how it is in the customer's interest the better and more satisfactory article should be purchased, and be sure you explain all the merits of the goods before you quote the price; keep the prices in the background, make it a minor consideration, your one great argument the high grade of the goods, and in this way a better article is often sold when a cheap one has been called for. It is best to remember that people may think of the price while they are purchasing, but they will think of the quality while they are using the goods. In this connection we see how necessary it is for a salesman to know the "reason why" one article is more costly than another. He must be in the position to point out its many advantages in style, utility, finish and durability; with that end in view he should read all the advertising matter he possibly can, published by manufacturers, and in other ways get all the knowledge he possibly can about the goods he is selling.

If you persist in hanging back and never showing any public spirit you may be sure that the public will soon prove quite conclusively that it recognizes a selfish man at sight.

The merchant who won't help his town merchants' association to get more business coming to town, but takes his share of it just the same when it comes, is like the man who sneaks under the tent at the circus and refuses to pay his admission.



Original pottery by pupils of the School of Industrial Art of the Pennsylvania Museum, Philadelphia, Pa.

Clay and the Craftsman

THE GROWTH OF THE ARTS AND CRAFTS MOVEMENT DURING THE PAST FEW YEARS AND WHAT IT HAS MEANT TO THE POTTERY TRADE IN GENERAL

BY CHARLES F. BINNS

THE movement known as Arts and Crafts has grown of late years to considerable importance.

Taking its rise in a desire for individual expression in applied art, it has appropriated one material after another until almost the whole range of industrial production has felt its influence. Wood carving and cabinet work, textiles, metals and jewelry have afforded means for the artist craftsman to display his skill and now clay and the arts of the fire are yielding to the persistent advance.

The illustrations which have appeared from time to time in this journal are evidence that the craftsman is fully aware of the possibilities of plastic treatment, and one has only to visit one of the numerous exhibitions which are held in every large city to appreciate the extent and variety of the work.

Craft work in ceramics may be considered under two distinct and separate heads—china painting and pottery production. The former is at present the larger part, but the latter is increased in quantity and improving in quality every day.

China painting has undergone changes in the last few years which are really startling in their nature. It is not such a great while since the work consisted almost entirely of painted roses in various combinations, all copied from the same source. Hundreds of china cabinets contained "harlequin" suites of cups and saucers, dozens of small plates, coffee pots and chop plates. There was the same crude disposition

of flower sprays with, perhaps, a rococo arrangement in gold embellished with raised spots. Design there was none. The workmanship was of the poorest quality and of monotonous mediocrity.

Probably these facts led to two consequences—the more enterprising workers resolved to bring about a change and the weaker abandoned the pursuit as uninteresting. The change was not accomplished without loss. Those who were bent on improvement found their work unpopular. Persons accustomed to the garish color treatment of naturalistic flowers could see no meaning in a few conventional lines. Indeed at the first this was not a matter for wonder, for the designers were untaught and unskilled. Gradually, however, a better taste prevailed. The persistent teaching of the art schools had its effect. Classes in pure design were organized and regular criticism given. The result is that some of the china decoration of to-day, produced in studios both East and West, will compare favorably with work from the old established ateliers of Europe.

The china painters have had to contend, in practice, with two serious difficulties. They could only obtain for painting china, in the design and production of which they had no part, and they were compelled to use small studio kilns and to fire these themselves. This is not to reflect either upon the quality of the china or the efficiency of the kilns, but to point out the difficulty of correlating form and decoration in

the one case and the added burden of a purely technical task in the other.

In the matter of pottery production the craft worker has accomplished results which are really remarkable. Without technical knowledge, without the facilities of the workshop, without even the appliances which are considered indispensable by every professional potter, the artist-craftsman has produced finished ceramic wares which are both original and beautiful. The first steps in this direction were taken some fifteen years ago by a group of artists working under the inspiration of George de Forest Brush. The pottery made by the Indian women was taken as a model and the same method was followed. The clay forms were built by hand, using either coils or detached morsels of clay. At that time there was no such thing as a studio kiln suitable for burning pottery, so that recourse was had to the kilns in operation around New York. For the surface finish, glazes not being available, various lacquers and polishes were used. Notwithstanding these serious limitations some very effective modeled pieces were produced, and from this modest beginning the present remarkable results have been reached.

The building method still prevails to a large extent. It has certain manifest advantages. It presents no insuperable difficulty to a dexterous hand. It requires no wheel or mold. It is wonderfully expressive and conveys a sense of originality as no other process does. The finished work exhibits a plastic quality which cannot be obtained by any other method. There are also disadvantages. It is a very slow process. The pieces are apt to be heavy and rather clumsy unless a high degree of skill is acquired, but notwithstanding these obstacles the work has grown in popularity and increased in quality.

In the public schools pottery making has become a recognized branch of manual training. Many of them

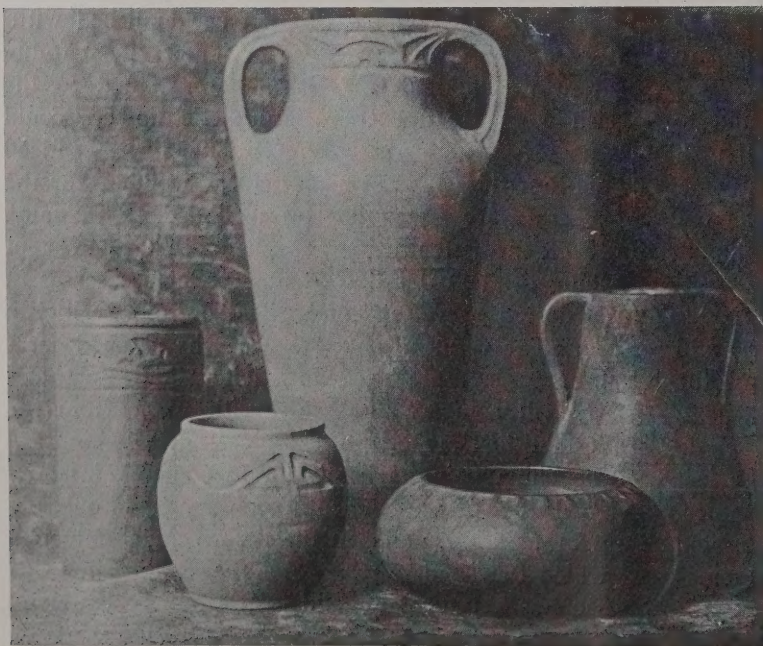
possess small pottery kilns and some even compound their own glazes. Some of the larger schools are producing work which may even be called fine. The designs are good, both as to form and decoration; the workmanship is careful and the technique of the use of glaze has been well grasped.

What is to be the effect of this widespread interest upon pottery manufacture in general? It does not appear that there is or will be any appreciable result in the matter of competition. Even though craft work be offered for sale it does not pretend to compete with manufactured wares. The studio worker produces an individual piece upon which, perhaps, weeks of thought and care have been expended. The manufacturer approves a design and straightway proceeds to make molds and tools for repeating it by the dozen. Obviously the two articles do not appeal to the same purchaser. The connoisseur who desires original work and is able to pay for it will select the product of the artist. The public, who want a good deal for their money, can neither appreciate nor afford the piece that is formed by the fingers and will, therefore, prefer the less costly but more showy manufactured article. Whether this state of things is desirable or not is beside the mark; the point is that the facts exist.

On the other hand, there must be a rather close relation between the work of the school or the studio and that of the factory in another way. The child who has made a piece of pottery, be it ever so imperfect, with her own hands will have unconsciously set up for herself a standard of appreciation and a touchstone of criticism. The woman who has designed and executed the decoration upon a piece of French china will ever after look upon the commercial product with an educated eye. There will thus be set up a bond of sympathy between these workers whose chief reward is "the joy of working," and the manufacturer who has invested his capital in a pottery and who has to provide for a periodic payroll.

The craftsman who has essayed the production of artistic effects in glazes and who has with beating heart opened the door of his uncooled kiln cannot fail to sympathize with the professional technician who is responsible for the compounding of complicated mixtures the success or failure of which may make or mar his career.

There has been in the past a tendency on the part of trained ceramists to depreciate and even scoff at the work of those who have been called, somewhat contemptuously, "amateurs." The term is misunderstood and misapplied, for the real amateur is he who loves his work. It would be better to extend a sympathetic and helpful hand, for there is no doubt that the art of the ceramist owes much to those whose impelling motive is the love of the beautiful and that the debt will be largely increased in the near future.



This pottery shows evidences of the Arts and Crafts movement.

Vantine's Lamps from the Lands of Mysterious Night



THERE is the romance of solitude in a grim light-house. There's the romance of fair women and glistening shoulders in the rays of a crystal chandelier. But in the quaint lamps of the Orient—where the torch of dawn, the twinkling of twilight and the deep black of night have their mysterious meanings—what charm!

Vantine Lamps have always been the wonder of New York. They are the refuge of the decorator and the architect. No higher in price than ordinary oil lamps and electroliers, they strike an original note in interior decoration. Made by ourselves, assembled from a hundred strange Oriental sources, we know

there are no duplicates or imitations. Some of Japanese bronzes, some of Damascus and Turkish brasses—some from China with their golden lights shining from a sky of jade—the decorative richness of the assortment is unmatched in this country or Europe. Not to have seen the Vantine Lamps is not to have seen the light at all.

How A. A. Vantine, New York, advertises to the public

The Rational Aspect of Advertising

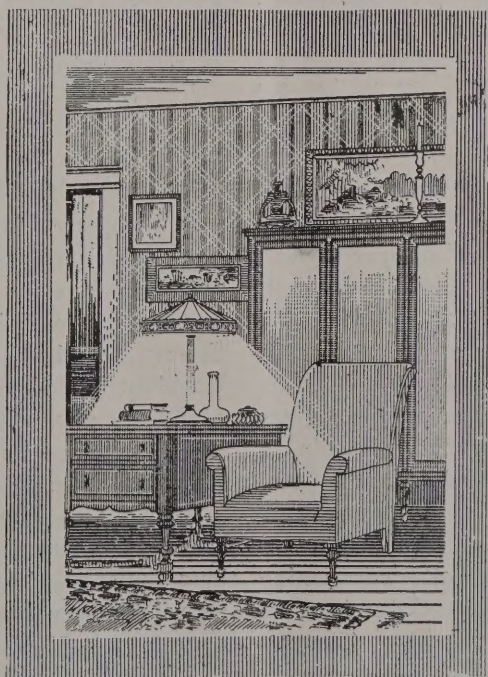
EXPLODING THE THEORY THAT ADVERTISEMENTS ARE NOT READ AND GIVING A REASON WHY MERCHANTS SHOULD ADVERTISE IN THEIR HOME TOWN

ADVERTISING to some retailers is a very peculiar proposition. They fight shy of large spaces and feel certain that they are spending more money on the matter than it really warrants, when they carry a ten-line announcement in their town paper three times a week. They are frank in stating that advertising doesn't pay—it doesn't pay them, they know, and they are prone to judge all advertising from their own limited and unsuccessful experiences. They are likewise very frank in stating that they do not believe their advertising is ever read. They know every one in their particular town, grew up in the place from a boy, and if any one wants any work done in their line they will get the business anyway—advertising or not.

Very good, let us examine their statement. In the first place, did you ever come across a merchant who claimed that his advertisements were never read, who would let you print in the space generally occupied by his announcement a statement derogatory to his business or announcing that he was closing out a line of well-known goods at fifty cents on the dollar? No, you never did. The fact is these merchants who regard adver-

tising in this lukewarm fashion are "fooling themselves" from the very start. They insert their little card in the paper and think they are advertising. Nothing happens, no crowd surges around their door in the morning, looking for admittance, business goes on in the old hum-drum way, and then they are ready to fly up in the air when you mention advertising, and swear that the whole subject is absolutely rot. After that you couldn't make them believe anything regarding advertising, even if you made an affidavit for your statement.

In the second place the merchant who figures on getting all the business of his town without advertising for it, just because he chanced to grow up in that locality from a boy, is also sadly fooling himself. He may get all the business in his particular line that the town may place, no one will dispute that fact, but he isn't getting as much business as he ought to get, and would get if he created a demand for his goods through judicious advertising. A Hottentot living in a hut in darkest Africa doesn't want any cut glass, or china, or lamps. But if you educate him up to living in a brownstone front



A clever illustration for a lamp advertisement.

(Continued on page 31.)

Among the Potteries

BALTIMORE, MD.—The Circuit Court recently appointed Maurice E. Skinner receiver for D. F. Haynes & Son, who conduct the Chesapeake Pottery, Locust Point. A bond of \$10,000 was filed. The bill of complaint, filed by Frank R. Haynes, stated that the company was incorporated with a capital of \$50,000, of which \$37,700 has been issued. Haynes, it further stated, owns \$24,594 of the stock; in addition the corporation owes him \$350 on a demand note. In its answer consenting to the appointment of a receiver the corporation admitted the allegations.

Galesburg, Ill.—The Siluminite Company, a corporation recently formed to manufacture art pottery, vases, jardinières, etc., from a local deposit of clay mined near Bushville, will locate in Galesburg in the near future. L. W. Sanborn and G. D. Pocock, the latter interested in a large china store, are interested in the new company. The clay discovered is of a superior quality and unlike anything used at present in the pottery trade. The capital stock will probably be all taken by Galesburg business men.

Trenton, N. J.—The Greenwood Pottery Co. will reconstruct the section of their factory and warehouse recently destroyed by fire. The company will only be handicapped for a short time and the plant is being rushed to fill all orders. The loss was \$50,000.

Sebring, Ohio.—The new plant of the Strong Manufacturing Co., at present located at Bellaire, O., will be situated near the plant of the French China Co. and convenient to the railway, thereby affording excellent shipping facilities. Work will be started on its construction just as soon as the weather permits.

Crooksville, O.—The Crooksville Pottery Co., it is reported, will shortly add another kiln to their present capacity in order to keep up with their orders. The company has been running steadily and no shut-down until the summer holidays is anticipated.

Wellsville, O.—Should the city of Wellsville, through its Board of Trade, agree to give the McNicol-Corns Pottery Co. sufficient ground the pottery company has agreed to double its capacity, making a ten-kiln pottery. The matter is under careful consideration and it is understood that the request will be complied with.

Ford City, Pa.—The Ford City Pottery is getting busy again, little business having been done since the holidays on account of a shortage in gas. The gas company recently opened two new high-pressure wells and as a result business is well under way. Plenty of

orders are reported to be on hand. Four bisque and six glost kilns were put in during the latter part of February and the plant is now in full operation.

National City, Cal.—Although the pottery plant of the China Products Company is not yet six months old the buildings are being enlarged and the equipment increased. Workmen are about finishing a large kiln and will soon lay the foundation for two more. There is an almost unlimited supply of materials at hand, large beds of the finest clay, quartz and kaoline being found in abundance and the company believe it only a question of time until National City will become one of the ceramic centres of the United States.

Zanesville, O.—It was decided at a recent meeting of the directors of the C. W. Stine Pottery Co., White Cottage, to rebuild the plant recently destroyed by fire. The new buildings will cost \$50,000 and will have three times the capacity of the old plant. One hundred and twenty men will be employed.

Zanesville, O.—The Peters & Reed Pottery Co. have added several new and attractive designs to their line of decorated jardinières and flower pots that are meeting with the approval of the trade. They intend to illustrate and describe these new designs at an early date in order that the buyers may become more enlightened on the merits of their lines.

Akron, O.—The Robinson Clay Products Co. have established a large warehouse at Buffalo, N. Y., in order that a better distribution of their goods in that locality may be made. The new warehouse is eighty by five hundred and twenty-eight feet.

Roseville, O.—Plans and specifications are being prepared for a fine new office building for the Nelson McCoy Stoneware Co. Work will be started at once.

Roseville, O.—The directors of the Wabash Pottery Company have decided to erect a new \$25,000 plant, and have purchased a five-acre plot of ground affording excellent railway connections. At a recent meeting the following officers were elected: James A. Cowan, president; C. F. Melick, vice president, and David L. Melick, secretary and treasurer. The Board of Directors consists of J. A. Cowan, D. L. Melick, C. F. Melick of Roseville, W. A. Guinsler of Junction City and D. F. Householder of Bremen.

Peoria, Ill.—Plans are being prepared for the erection of a pottery plant at Peoria, which is to be backed by a company of Ohioans. The John W. Steen Company have been awarded the construction contract and expect to start work in the near future. The plant will include complete decorating and finishing departments.



The Leak in the Cash Drawer

More Money Is Lost Annually Through
Wrong Methods of Figuring Profits
Than Is Lost by Bad Business



A MANUFACTURER of store equipment recently caused a question to be printed in a few of the national magazines, business, trade and newspaper publications, designed to find out what percentage of retailers figure their profit right.

The question had to be printed, of course, as an advertisement, even though it was not advertising in itself.

The publications used had a very wide circulation and, of course, went to a large number of retailers in every part of the United States and Canada.

The answers aggregated about 1,000, of which 750 were wrong.

It is hardly believable that 75% of all retailers do not know how to figure profits. Some of the readers of this publication will doubt the possibility of such a condition.

Here is the question: A certain article costs \$1 wholesale. What will it have to be sold for to allow a profit of 10%, after allowing 22% for cost of doing business?

It is a very simple question—one that every retailer has to answer in his own business every day. But 750 out of 1,000 retailers answered it wrong.

The answers ranged all the way from \$1.10 to \$1.60. The majority gave the selling price as \$1.32 or \$1.34, allowing a profit of one cent or less, notwithstanding an explanation at the bottom of the question that the answer was not \$1.32.

A retailer in Dallas, Texas, answered like this:

"In answering your question in the 'Saturday Evening Post,' will say that if you had not stated that \$1.32 was not correct, I would have put that price on the article, for I do not charge any profit on overhead expenses. But if you do, I cannot see any other way of figuring but to charge \$1.34 on selling price."

Is there any wonder that this man was not making money? He was on the straight road to bankruptcy and going fast.

Perhaps some of the readers of this publication will think that there would be a profit in the article at \$1.34, and to make sure that they will understand this Texas merchant's state of progress, it is well to explain why and how he was losing money instead of making ten per cent. profit as he thought.

If the wholesale price is \$1.00 and the cost of doing business 22%, \$1.34 does not allow 10%, but only 1.4% profit. On a gross annual business of \$15,000

he will clear \$150 a year, or a little better than \$12 a month.

Selling the article at \$1.32, he would lose almost 1% instead of making 10 per cent.

His trouble was that he figured his profit and the amount which he wanted to take out for the cost of doing business, or his percentages, on the cost price instead of on the selling price.

Instead of adding 32% of the wholesale cost to the wholesale cost he should have added 32% of the selling price to the whole cost.

The wholesale cost is not something to be added to, but a portion of the selling price, in this instance, 68% of the selling price.

If the wholesale cost is 68% of selling price, then the selling price is evidently \$1.47, instead of \$1.34, or \$1.32.

If the cost of doing business is figured on the selling price, that is, 22% on the gross amount of business done during the year, the cost of selling the article is not 22 cents, but 32 1-3 cents.

If 10% profit is desired on the selling price, it is not sufficient to add 10 cents to the cost price. Instead 14.7 cents, nearly 15 cents must be added.

To prove this, take 22% of \$1.47, which is 32.34 cents, and 10% of \$1.47, which is 14.7 cents. Add these to \$1.00 and you have \$1.47.

A druggist in Alabama said:

"If my cost of doing business is 22% and I wish to make a sale to bear 10% profit, I should figure it this way:

Cost and cash	\$1.22
Profit at 10%.....	12.02

Selling price.....	\$1.34
--------------------	--------

"I would, therefore, sell for \$1.34 all articles invoiced at \$1.00 for 10% profit. Am I correct?"

He is incorrect. As stated before, instead of making 10% profit he would make a fraction over 1%.

A Canton, Ohio, dealer in clothing and furnishing goods figured the problem in exactly the same way with the same result. So did a boot and shoe house at Goshen, Indiana.

A lumber, hardware and furniture dealer in a little town in Illinois gave a little different solution, getting very near to the correct method. He deducted 22 from 100, leaving 78. This 78 he construed as being 78% of the selling price, less his profit.

If \$1.00 is 78% of the selling price, the latter, of

course, would be \$1.28, which he labeled as the selling price to cover the cost of doing business.

Then he deducted 10 from 100, leaving 90, and labeled \$1.28 as 90% of the selling price to cover profit; \$1.28, of course, is 90% of \$1.42, which he gave as the answer.

He made the mistake of taking his percentage for the cost of doing business out of one sum and his profit out of another. He should have taken both percentages at the same time.

This man's letterhead showed that he has a capital stock of \$10,000, and that he is treasurer of the company.

But he has the wrong job, for he was figuring himself out of 5 cents on every dollar's worth of goods he bought. He isn't doing it now.

A druggist out in Iowa figured his \$1.00 wholesale cost to give him a selling price of \$1.43. He went about it in the right way but figured wrong. First, he subtracted 32 (both percentages) from 100, giving 68; then he multiplied \$1.00 by 100 and divided by 68, giving him "\$1.43."

His method is very much better than his arithmetic. While he goes about it in the right way, he gets the wrong answer by 4 cents. Multiplying \$1.00 by 100 and dividing by 68 should give \$1.47—does if the calculation is performed correctly.

Here is another sensible letter.

"We always figure our profit on the selling price, which is the only proper method, as follows:

"From 100 deduct the percentage of profit desired, and divide the remainder into the wholesale cost of the goods.

"The quotient will be the selling price.

"In this case we desire to make a profit of 10% over the cost of doing business at 22%.

"We take 32% from 100, leaving 68. Divide this into 100 and we get \$1.47, the selling price, which will show you the desired per cent. of profit."

Here is a letter from A. D. Hogan, of Glen Village, N. Y., which shows appreciation:

"Your question in the 'Saturday Evening Post' entitled 'What Is the Selling Price?' attracted my attention.

"I picked up my pencil to work it out, but it did not come. Then I took a sheet of paper and went at it with the result given below. It was a revelation to me.

"The figures, applied to every day sellers in my own stock, proved that many articles were only returning a bank interest profit. It was a surprise to me."

Then he goes on to figure it out for us in the following very sensible way:

Let the selling price equal.....	100%
Deduct for cost of doing business.....	22%
Deduct for profit.....	10%
Cost is 68% of selling price.....	68%
Then 68% is	\$1.00
1% is	.0147
100% is 100 times .0147 or.....	\$1.47

"I wish to thank you for bringing the matter of profit to my attention in such a forcible manner.

The cost price of an article is not a thing to be added to. It is a per cent of the selling price.

Some Ready Made "Ads."

A number of suggestions for the Retailer who recognizes the value of having good advertising copy

ADVERTISING to the unprogressive retailer is generally regarded as philanthropy, done just to help the struggling local press to exist. He allows his "card" to occupy valuable space week in and week out without a change of copy. To his progressive competitor who wants more business the town or county newspapers are the road to success. He takes time to study out why and how he should advertise to meet the demands of the community. By particular attention to his layout he finds that the purpose of an advertisement in order to "pull" is four fold: It must attract attention, it must arouse interest, it must create desire and must effect sales. He uses a glaring headlight, white space, type, etc., and arouses interest by stating facts that apply to the reader interested in the article. He further reasons that desire for the article and sales are effected by continued advertising and therefore sticks everlastingly at it. A good formula to follow is to run the catch line in large type and usually at the top of the advertisement; the introduction should come next and should state what you have to sell, its uses; then your argument, which should contain the reason for buying, descriptive matter and price. The name plate is generally at the bottom of the advertisement and should never be inserted twice unless you intend to familiarize the reader with the store and not a specific article. The following "ads" show what can be done in the way of human interest copy in the crockery business:

IMPORTED CHINA.

Rich service plates from famous English makers. For the proper setting of the successful dinner much depends on the elegance of the plates, as one course succeeds another. Every hostess knows this; and every bride is delighted who finds, among her wedding gifts, a generous supply of such service plates. No one knows better how to produce these plates in beautiful designs than the great English potteries, whose names almost everybody knows. We illustrate a few of these designs, though your inspection of the china itself is needed to appreciate fully its rich beauty of workmanship and color.

GLASSWARE

After all what is it makes the table look brighter and more inviting than a sprinkling of crystal glassware? We have been unpacking all last week and are now in a position to invite your inspection of these goods. We offer correct glassware for summer service; for wedding gifts in a wide range of beautiful cuttings—and at prices that are about one-half the regular.

DINNERWARE.

We have assembled in our china, glassware and crockery department an unusual collection of fine English plates, in upwards one hundred patterns, which we can furnish in full dozens—although there may be but a single dozen of some one of the choicest designs.

CHINA AND GLASS

News of China! Better not miss a single day's telling of the news from the sale of china and glassware. For each day
(Continued on page 28)

Art Directors of British Potteries

A SHORT CHARACTER SKETCH OF JOHN W. WADSWORTH, WHO IN THE CAPACITY OF DESIGNER HAS CONTRIBUTED MUCH TO THE FAME OF MINTONS, LTD.

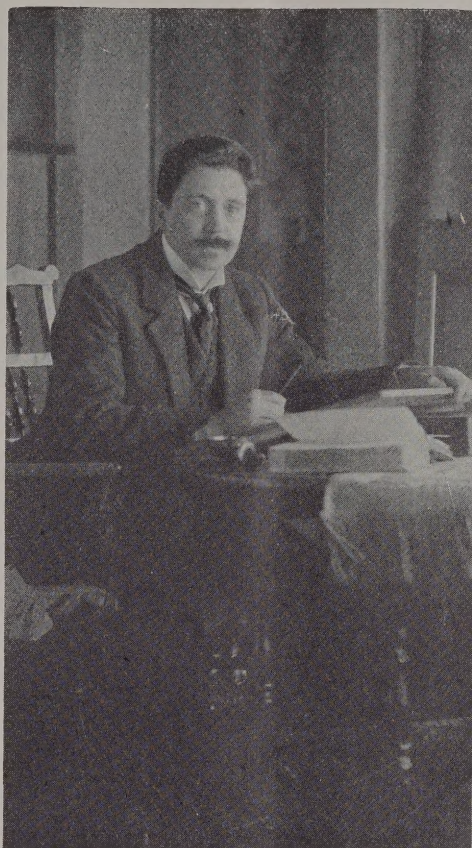
BERTRAND RHEAD

EDITOR'S NOTE—The premier English potteries are exceedingly careful in the selection of their designers. Management is generally a secondary consideration, the first aim as it should be, is design. Many interesting personalities occupy these positions in the old country, and we have commissioned our European representative to interview them, and articles will appear from time to time.

IT is reported that an old Minton employee once boasted that in the few succeeding years after the famous 1851 exhibition in London, if a dog went around with the magic name "Minton" engraved on his collar he could book orders. So much for the fame of an old and respected firm, one which has been singularly lucky in having a number of excellent artists and designers at different periods at the head of its art department.

Mr. Wadsworth is the last of a long line, and a most worthy successor to Jahn, Solon and Arnoux. His first actual engagement of any note was in the capacity of designer of silk fabrics for Messrs. Nicholson, of Macclesfield, where he remained for three years, but acting on the advice of his old master, studied hard, and was successful in obtaining a National Scholarship at the Royal College of Art, South Kensington, and while there made such great progress that he was awarded a Travelling Scholarship, making a fitting climax, and putting on the finishing touches for all that is required to produce the true artist.

His knowledge of art did not immediately usher him into the ceramic industry, for he spent two years at a metal works, where he was responsible for the designing of all classes of decorative metal of every description. This, however, did not suit his epicurean palate, and, not finding enough scope to develop his talent, decided to search for pastures new and accepted an offer from Minton's to be their designer, which post he has retained for the past eleven years.

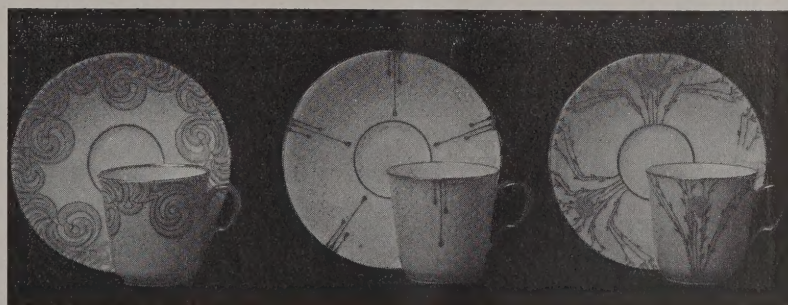


JOHN WILLIAM WADSWORTH

He has found time to write and illustrate a book entitled "Designs from Plant Form," which is a sound work in every detail, dealing at some length with the wonderful possibilities of natural plant form as an aid to design in general, not only for pottery, but embracing glass, metal work, embroidery, tapestry and furniture, thus proving himself a master of design in general.

Yet another field has opened itself to his prowess, that of designing for book covers. Some of the most delightful and successful of the now famous Sutherland bindings have sprung from his versatile mind. In this kind of work he is in his element, and every one which he produces is of such a different nature to the last that it is difficult to realize that they are by the same man.

Touching the question of ceramics, which perhaps will interest our readers more than anything else, Mr. Wadsworth displays a wonderful amount of talent. We are privileged to reproduce, by his and the courtesy of Minton's, Ltd., a few of his creations. Both shape and pattern are his work, and in these days of the atrocious and heavy decorations one continually has to suffer from the hands of those who really ought



After dinner coffee cups and saucers. Designed by John W. Wadsworth

to know better, one feels a pleasant surprise on beholding the charming simplicity, yet elegance, of the originals we have illustrated. The after-dinner coffee set, executed in porcelain with gold decoration, is typically "Wadsworthian," and the graceful lines of the shape are truly enhanced by the design which is in perfect keeping. And what is nicer than plain white and gold? There is always that refinement, that purity in the combination, which causes the table to have an appearance which no other colors can give.

(Continued on page 22)

POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

GLASS AND POTTERY WORLD, Founded 1893.
CHINA, GLASS AND POTTERY REVIEW, Founded 1897.
Amalgamated April, 1905.
POTTERY AND GLASS, Founded 1908.
Amalgamated April, 1909.
REG. U. S. PATENT OFFICE

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FRANK F. LYONS	Secretary

DEVOTED TO THE INTERESTS OF THE POTTERY, GLASS, LAMP, ART
METAL AND ALLIED INDUSTRIES

T. A. CAWTHRA	Managing Editor
PROF. CHARLES F. BINNS	Technical Editor

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VOL. VIII MARCH, 1912 No. 3

ELSEWHERE in this issue we
HOW DO YOU FIG- print an article on the right and
URE PROFITS? wrong way of figuring profits in
business that ought to prove of
great interest to all our readers. The article should be
saved and studied both by those who think they are
running their establishment on a paying basis and by
those who are just a little doubtful as to whether they
are or not.

It is a lamentable fact that many prominent retail-
ers, and some wholesalers as well, are conducting a suc-
cessful business that does not pay. It is quite success-
ful from the standpoint of patronage, sales, and volume
of business done, but it is not a paying proposition
when the capital, time and energy put into its equip-
ment and management are considered. The business
may appear a success from the outside, but it is not a
success if it doesn't pay a fair amount of interest on
the capital involved, for no business, that we know of,
is run for purely philanthropic motives alone.

If a business pays only a nominal per cent. on its in-
vestment, say four per cent., after the proprietor has
deducted a reasonable amount for his salary, it would
be far wiser for the merchant to sell out, put his money
in a reliable bank, accept a salaried position and free
himself from the trials, details, and worriments of a
business proprietorship which no four or five per cent.
can ever compensate for.

Real estate authorities assert that an investment in
land or property is worthless if it doesn't pay at
least ten per cent. after taxes, repairs, and deprecia-
tion has been charged off, and it is quite obvious that a
merchant who gives his best time and attention to the

conduct of his business should expect to get an equal
amount. Yet how many do?

The article, referred to above, gives the secret of
most commercial failures—the inability to figure costs
and profits correctly. Every boy when he leaves school
knows that the selling price of an article should always
be set down as 100 per cent. and all costs, expenses, and
profits figured on that basis. Yet when this same school
boy enters active business for himself he reverses all
his former knowledge and chalks up the *cost price*
equal to 100 per cent. With that as a false foundation
everything in his subsequent figuring goes wrong. But
read the article yourself, no matter how you have been
figuring your profits you will doubtless learn a few
things you never knew before.

WHILE we are discussing the
DO YOU PAY YOUR- problem of figuring costs and
SELF A SALARY? profits, and remembering that
there is more than one wide open
pitfall for the unwary retailer in that broad subject,
the following incident which came to the notice of the
writer not long ago may prove quite apropos:

A retailer and a banker living in one of New York's
suburbs recently talked over business matters.

"I cleared \$8,000 last year," remarked the retailer
"and that was exactly eight per cent. of my invest-
ment."

"Do you pay yourself a salary?" asked the banker.

"No," replied the retailer, "my time's my own, and
it's given to my own business, so I don't charge for it."

"What salary could you get working for some one
else?"

"Five thousand a year easily."

"Then, my friend," replied the banker, "your books
show a loss of one per cent. in your business, last year.
During the same time you could have made \$5,000
working for some one else, and our bank would have
paid you \$4,000 on your capital; this makes \$1,000, or
one per cent. more than you actually did receive from
your business, not to mention the cares and worries of
store management that you would have escaped."

MORAL: Just because your time is given up to your
own business don't think you get it for nothing.

IT was a great English peda-
gogue who voiced the opinion
that books read without a pur-
pose had better not be read at all.

His contention was that a man could become slovenly
in habits of reading just as surely as he could in mat-
ters of dress if he didn't watch constantly what he
read, how he read, and why he read.

If a great many of us would only give a little heed
to this splendid precept we might be able to better our-
selves financially, be more useful to ourselves, and to
our friends and the world in general, and what is of
more importance we could be richer mentally and in-
tellectually.

Many of us read for pleasure; a most laudable di-
version, and not to be derided in the least. Many of

us read for information, the best use to which a book may be put; and some of us read—anything—because—we have nothing else to do. Nothing need be said regarding the latter method of reading for it is but the “easiest way” of a torpid brain.

The great trouble, however, lies not in when or why we read, but in what and how we read. If, in reading a book for pleasure, we skip those pages devoted to description in order to get to incidents of action, we gradually and unconsciously weaken our powers of mental concentration. This becomes quite apparent when we read for information. We find we can no longer keep our mind on the matter under consideration, we wander and finally the task becomes too great and we finish in disgust. Cultivation of good reading habits is, therefore, quite essential to the man who must needs look to books for much of his knowledge.

Reading for purposes of knowledge has of late years assumed widespread proportions. Clerks, salesmen, and mechanics devote considerable of their spare time to the careful perusal of books which will fit them for better or different positions. And this is fortunate, for in several cases it has raised various classes of work out of the depths of disrespect into which they were falling.

Reading for knowledge broadens the mind, sharpens the intellect, and in many cases increases the powers of perception and strengthens the judgment, for judgment and perception are rendered acute when the mind has a fund of parallel experiences to draw upon. But reading, after all is said and done, can profit anyone but little unless it be transformed from a passive pleasure or utility into an active use. It must be made a thing for betterment, for benefit, and advancement.

WHEN a retail merchant advertises to the consumer through the medium of a daily newspaper he wants to be reasonably certain that he will get something out of it. He is not in business for his health and any expenditure of money which he may see fit to make must be paralleled or followed by a like or greater amount of gain. If his advertising, therefore, is productive of no returns, it is an unnecessary expense, so far as he is concerned, and he feels perfectly warranted in dropping it.

Such is the view of the matter taken by many of the moderately successful retail merchants all over the country. But it is wrong. If advertising produces no results, as far as you are able to judge, don't be too ready to class it as a dead expense. So many people have tried advertising in all its various forms and have found it perfectly sound for their business that if you find it an expense it is not because advertising is an actual expense, but because there is something radically wrong with your personal methods of advertising.

Advertising is not absolute; it is only relative. What will satisfy one business will be sadly wanting when transplanted and used for an entirely different variety of business. If you find that your present

advertising methods are not productive of all the results they should be, examine carefully into the matter and a little experimenting will discover to you where the fault lies.

One of the most noticeable changes in the character of advertising during the last few years has been the adoption of live, snappy, personal copy full of human interest calculated to give the reader not only a good description of the goods exploited, but to create around him an atmosphere full of the charms and beauty of the goods. This variety of advertising is not easy to write; on the contrary, it is rather difficult, but the results is produces are in direct proportion to the time and attention given its composition.

Traveling Salesmen in Bohemia

TRAVELING salesmen in Bohemia have not such effective organizations as have commercial travelers in the United States. There the organizations are not so old and well established, and salaries are much less, hence there is not so much money to spend on organization.

The regulations governing traveling salesmen are more formal than similar regulations in the United States. Before one can act as a traveling salesman in Bohemia he must obtain from the highest local authority a certificate of identification and permit. In the cities this certificate is obtained from the mayor and in small places from the chief political official. The employer must, however, request such certificates for his salesmen.

A further certificate of identification is issued by the chamber of commerce of the district. This certificate entitles the salesman to a reduction of 50 per cent. from the regular baggage rates; consequently his samples are carried by the various railway lines for one-half the price paid by the tourist or ordinary traveler. Efforts are being made to procure the passage of a law specifying certain qualifications for such salesmen before certificates are issued to them.

They are not given any special rates for their own transportation, but many of them purchase yearly tickets which enable them to make as many trips as desired at rates much less than those for single trips. These annual railway tickets also bear the photograph of the salesman and prove identification. With such tickets the holder is not obliged to go to the ticket office before entering his train, hence considerable time and trouble is saved.

They are given a reduction of about 10 per cent. at hotels, but the reduction seldom applies to any expenses except rooms. Monthly salaries range from \$30.45 to \$101.50 and allowances for daily expenses range from \$2.03 upward.

The employers do not pay pensions or life and accident insurance, but they contribute to the employees' sick fund, paying one-third of the expense, the remaining two-thirds being paid by the salesmen. Salesmen must also contribute to the old-age fund, as both of these funds are established by law.

Art Directors of British Potteries

Continued from page 19

In dealing with the three cups and saucers, it is difficult to describe their charm in mere words. Public taste is a curious thing, but we venture to say that the lady who could choose and not be well pleased with one of these sets to adorn her table would have a curious taste indeed.

Mr. Wadsworth's ideals are high. He dislikes the stereotyped old-fashioned methods and down-trodden tracks of some of his colleagues. He is continually pleading to be allowed to place on the market new schemes, but more often than not is confronted with the misnomer from the travelling salesman that it is "not Mintons style." Such are the little idiosyncrasies he is compelled to put up with at times, but his genius will eventually outlive these old-fashioned ideas, and the zenith of his delight will then be attained. Like most clever artists, he is a pessimist where art is concerned, but when we come to consider his reasons he is quite justified in holding the views he does on twentieth century art as a whole.

In private life, Mr. Wadsworth is a charming personality, and it is a genuine treat to visit him at his delightful home, built and decorated after his own ideals.

He never seems tired of telling and listening to anecdotes, and, being a ready wit, it seems well-nigh impossible for this ever jocular and happy-go-lucky man to rise from the ridiculous to the sublime, and to create the bewildering number of chaste and beautiful designs he is capable of.

More of his type we badly need, and we can give no better advice to young artists than to take a leaf from Mr. Wadsworth's book—and study it. There is nothing higher in art than to produce a design, worthy of the name in all respects, and to stick to the guns, regardless of that everlasting bogey, "public taste."

Development of Glass Making

ORIGINALLY glass blowing was purely a handicraft; no machinery and only a few tools being used. The skilled blower needed the help of one or more unskilled assistants, young boys they usually were, to do his carrying and to clean his blowpipes, but otherwise he was an entirely independent worker. Later, molds were introduced to aid him in shaping the articles, and to that extent his skill was reduced. Still later came mechanical devices which pressed the simpler articles in molds without the need of blowing, and finally machines appeared which actually blew glass. The first of these blowing machines (1895) dispensed with the blower as such, but still needed a skilled glass gatherer to feed the machine and a skilled glass worker to operate the pressing and blowing levers. Improvements were devised, however, and in 1898 appeared an entirely automatic bottle-blowing

machine. Machinists were required, but no glass workers of the old type.

The successive improvements in the methods of glass making not only affected the skilled men; the unskilled assistants, the boys, were also affected. Their numbers and their duties and the conditions under which they worked underwent important changes.

It is of much importance to note, however, that in few, if any, cases did an improved method entirely supersede the former method. The machines were limited to certain classes of ware, and even the old off-hand method had left to it a residuum of work which the newer methods could not well perform. As a result, practically all the systems of working and all the devices of the past are found in active use to-day, and, not infrequently, side by side in the same factory.

The manufacture of bottles forms by far the most important single branch of the glass-making industry. Of the one hundred and seventy-nine establishments scheduled for a recent report on the glass industry by the Commissioner of Labor, one hundred and seven confine themselves exclusively, or almost exclusively,



Royal Worcester China—Shown by Maddock & Miller

to the manufacture of bottles, jars and neckware of a similar type.

The distinctive feature in the making of tableware is the use of the paste mold, instead of the ordinary iron mold, commonly used in bottle making. A paste mold is simply an iron mold lined with a thin coating of carbon paste, constantly kept moist. The contact of the hot paste with the moist paste forms a thin film or cushion of steam which prevents the glass, even when fully blown, from coming into direct contact with the mold itself. Friction being thus removed, the blower is able to twirl his pipe while blowing, and thus prevent the formation of ridges, which would otherwise appear at the line where the two pieces of the mold fit together. Only ware of a perfectly round shape can be made in the paste mold, as any other shape would not permit of the necessary twirling motion.

Ware made in the paste mold possesses a better tone and texture than iron-mold ware, may be thinner and more delicate in structure, and is believed to better stand usage and change of temperature.



Section of china department, Graham, Sykes & Co., Muskogee, Okla.

Paragraphs for the Retailer

A NUMBER OF "POINTERS" THAT WILL GIVE THE PROGRESSIVE RETAILER A LITTLE "FOOD FOR THOUGHT" AND STIR HIM TO GREATER ACTION

BY FRANK FARRINGTON

"CAN you break a five?" How do you treat the person who comes in with that simple request for accommodation? You ought to have the change and the willingness always on hand to accommodate such people.

There is nothing that will help more to fit a salesman for becoming a proprietor than for him to read the trade papers carefully.

Criticism is a good thing in its place, but the salesperson who is always criticised for his faults and never commended for his virtues is not getting proper encouragement.

What is the most important link in the chain of store management? The selling link. And a chain is no stronger than its weakest link.

The "What d'ye want?" kind of an answer to a telephone call deserves nothing but a prompt hanging up of the receiver at the customer end.

When I go into a store I buy better and more comfortably if I am called by name, and I leave with a better taste in my mouth.

There are plenty of merchants who think themselves prompt pay though their check is never in the jobber's hands till one or two days after it is due. Such "promptness" is poor policy.

In buying a business, look out for the one that looks too prosperous as well as for the other extreme.

There is no virtue in an employee working overtime if he does it with the corners of his mouth down and a frown on his forehead.

It's a wise merchant who realizes that up-to-date

store equipment makes more sales, bigger profits and less work.

To take chances on a man's honesty when it is to his advantage to be otherwise is like going without fire insurance. It may turn out all right and it may not.

It is the clean store that gets the clean trade. The dirty store gets what is properly coming to it.

A man may succeed in making a business of his politics, but he will not succeed at making politics of his business.

Whether the times are good or bad depends very largely upon the way you manage your business.

If you haven't what the customer calls for, say so. Try to sell something else, of course, but don't quibble or equivocate. Be frank in admitting that you haven't the goods.

It is possible to have too many accounts even if they are all good ones. There is nothing quite as good as cash right on the nail.

Your customer may not know more about your goods than you do, but he is very likely to know more about what he wants.

If you are carrying any line that you are not sure is paying you a profit, make it your early care to find out and if it isn't, lose no time in getting rid of it.

The man who tries to combine salesmanship and dishonesty will find that the two are absolutely incompatible. They will result in ultimate disaster every time.

The keystone to the successful business is the repeating customer. If the customers will not come

back, it is only a question of time when the business will fall to pieces.

The lines that are hard to move are the lines that call for the most display and the most salesmanship to get rid of them—then it's better not to stock them again.

The more comfortable you make your customers the more freely they will part with their money.

Don't leave the boosting of your town to the other fellows. It's as much your business as it is anybody's.

Be careful how you economize. Anybody can cut down expenses, but to do it without cutting down receipts as well requires caution.

It is well to remember that while advice may be more needed and more sensible in many instances, applause is by far the more popular.

If being a merchant has its drawbacks and its disadvantages, it is none the worse for that. No one has yet found an occupation without its unpleasant features.

It is better for your advertisement to name the advantages your goods do possess than to list the disadvantages that they do not have.

Chinese Pottery Brings Good Prices

SOME excellent specimens of Chinese pottery were recently sold at auction at the American Art Galleries, New York, and brought good prices. A porcelain image of Emperor Cheng Te (Ming Dynasty), glazed in four colors, was sold for \$1,700. The figure, which is black bearded and stern of mien, is seated on a garden of rockery before a wind screen and is represented holding a book in his left hand, its open page in white showing the black written bit of a poem. The figure, rockery and screen are raised on a porcelain platform, glazed in yellow and blue. The group is twenty and one-half inches in height. Other interesting pieces that brought top prices were a plant jar of the Ming Dynasty semi-globular in shape, coated with a turquoise blue glaze and relieved by a scroll motif border, with black outlining, mounted on a low detachable pottery base with lotus flower and scroll designs in low relief. It was sold for \$1,525. A five color vase of the composite beaker shape in five tiers with multiribbed body, and spreading base and neck with lobed rim brought \$1,350. Five hundred and sixty dollars was paid for a pair of temple incense burners modelled in the form of grotto shrines, the open interiors showing small images of gods amid cloud forms. The glazing was in two shades of blue. The detached socles, made to hold fragrant herbs, were ornamented with small graticque masques and corner ridges.

Imports at the Port of New York

Week ending	China	Earthenware	Glassware
February 3.....	\$56,895	\$9,032	\$33,791
" 10.....	67,240	16,843	28,920
" 17.....	24,922	8,120	21,262
" 24.....	56,084	9,064	14,304
	\$205,141	\$43,059	\$98,277
Same period 1911.....	\$217,745	\$34,274	\$141,645

Among the Retailers

Notes of New Firms in the Pottery and Glass Field and Changes in Old Concerns

KINNEY & LEVAN, one of the largest and oldest retail establishments in Cleveland, Ohio, have under consideration a change of locality. It is proposed to remove from the present site on West Sixth Street to the retail district on upper Euclid Avenue sometime in the near future.

Joseph Goldman, a dealer in crockery at 206 Forsyth Street, New York, has filed a petition in bankruptcy showing liabilities of \$6,940 and nominal assets of \$4,378. The largest creditor is Hyman Greenstone, for \$2,860.

George H. Mylkes, Burlington, Ia., will shortly increase his business by the addition of another floor in the building now occupied by him and will install a complete line of china and glassware. The ground floor will be devoted to the better grades of crockery and glassware and will be rearranged to afford a better display of the goods.

F. E. Yost, of Albert Lea, Minn., recently embarked in the crockery and glassware business and is carrying a stock of domestic wares.

Thomas Barker, the housefurnishing buyer, has been placed in charge of the new crockery and glassware department at the R. H. White Co.'s store, Boston. It is the intention of the firm to deal only in plain white kitchen crockery and no decorated ware of any kind will be carried.

A \$15,000 concern, who will do business under the firm name of The Inola Hardware Co., Inola, Okla., was recently organized in that town. They will handle domestic pottery, glassware and lamps.

Producing Marble Effects in Pottery

A NEW and unique "Marble" effect is now obtainable in the decoration of china, earthenware, metals and glassware with the aid of "Marbleizing Cover," the latest product of the Hanovia Chemical and Manufacturing Co., Newark, N. J. The effect is produced in the following manner: after some lustre color or liquid bright metal has been applied and allowed to become semi-dry or tacky, the Marbleizing Cover is applied. This will dry rapidly and shortly thereafter a series of cracks, similar to a spiderweb will be noticed on the surface. When the piece is fired in the usual manner, to vitrify the lustre, these cracks will show the lustre and the whole will appear marble or granite like. Varicolored effects can be obtained and novel decorative effects can be produced for both cheap and expensive ware. The other standard products of this company are liquid bright gold, silver, platinum and copper, also other specialties for the high-class decoration of china and glassware. They will be pleased to send a descriptive booklet to all interested.



Business and Personal Items About Prominent People in Different Branches of the Trade

J. S. Bailey & Co. have secured the services of W. B. Kemp as manager and buyer of their house-furnishing and crockery departments for their chain of stores located in Boston, Worcester and Springfield, Mass.

William Fleck has been appointed manager and buyer of the Wilkenda System, a company with five stores throughout New England. He was previously with Edward Malley Co., New Haven, Conn.

W. G. Klein, for five years with Katz & Goldschmidt, of Pittsburgh, and previously with R. H. White & Co., Boston, has accepted a position as buyer for Wise, Smith & Co., Hartford, Conn.

Frank W. George, who for the past four years has been superintendent of the old East Palestine Pottery Co., has resigned his position and gone to Missouri.

John H. Whittman, a salesman with the Daudt Glass and Crockery Co., Toledo, Ohio., and a former city councilman, has announced his intention of again entering politics and will run for the office of county commissioner on the Republican ticket.

D. F. Carnes, formerly with the Carnes-Clarabut Co., San Francisco, Cal., is now in business for himself as a manufacturer's agent. He is showing samples from the Hoar Cut Glass Company and Roseville Pottery Co. lines in his showrooms, Jewellers' Building.

William A. Maier, formerly with Bawo & Dotter, is now with Frank & Co., and will cover the middle west for them, calling on all department store buyers and general retailers.

E. C. Bronnum, the New York representative of the Royal Copenhagen Porcelain Works, returned to New York the latter part of February after an extensive European trip. Mr. Bronnum brought with him a very comprehensive collection of figures, vases and dinner ware, many in new designs and colorings. The lines are now being shown at the showrooms of the Royal Copenhagen Porcelain Works, 15 West Thirty-third Street, New York.

J. P. Wachtel has just returned from an extended

trip through the south and west and is now showing the McKanna cut glass line through the different provinces of Canada.

H. A. Koll, crockery and house furnishings buyer for A. Hamburger & Sons, Inc., Los Angeles, Cal., will leave for the coast this week after spending some time in the New York market.

The Lenox, Inc., of Trenton, N. J., are displaying their annual exhibit of fine china in rooms 80, 82 and 84 of the Astor House, New York, and will continue the exhibit until April. Several new creations in shapes and decorations are being shown.

Charles Cross, formerly buyer for Lyons & Chabot, whose business was recently acquired by L. M. Blumstein, has been placed in charge of the buying for both stores. He succeeds C. W. Neyhard, now with Miller, Rhodes & Schwartz, a prominent department store of Richmond, Va.

After an inspection of the New York market, Frank R. Martin, china and glassware buyer for The Cowell-Hubbard Co., Cleveland, Ohio, sailed on Thursday, March 7, on the "S. S. Amerika" for an extensive tour of the Old World markets.

At a recent executive committee meeting of the Cut Glass Manufacturers' Association, held in New York, a sub-committee was appointed to investigate alleged unjust discrimination on freight rates. They claim to be paying double first-class rates, which on a shipment to points on the Mississippi amounts to three and one-half per cent. on the invoice, while for shipments beyond that point the charge is almost prohibitive. A full meeting of the association with a grand banquet will be held on June 20. The membership now includes sixty-five firms and it is claimed that ninety-six per cent. of all the cutters of presses blanks are identified with the association.

A petition in bankruptcy has been filed against Paul Vollrath, doing business as Froeber & Vollrath, at 57 Murray Street, New York. The firm does a wholesale business in china and glassware. Justice Holt appointed Thomas D. Hewitt, receiver, with a bond of \$4,000. The creditors are Louis Wolf & Co. for \$2,518, and

two others for \$291. The liabilities of the firm are \$9,000 and assets \$6,500.

The Homer Laughlin China Co., East Liverpool, Ohio, have appointed H. Bailey assistant manager of their East End plant.

Charles Beekman has severed his connections as buyer for Price & Rosenbaum, Brooklyn, and is succeeded by Mr. Brown, formerly with J. A. Kesner & Co., New York City.

Meyer Weinstein is covering the southern territory on his initial trip for C. F. Monroe Co. He was formerly connected with the Quaker City Cut Glass Co. and more recently with the Laurel Cut Glass Co.

Mr. Reese, formerly connected with Porter & Co., Winnipeg, Man., has embarked in the jobbing business for himself at Moose Jaw, Saskatchewan, Canada. He will carry crockery, glassware and house furnishings.

Howard W. Gillett, for many years with the Chicago office of Edward Miller & Co., has resigned his position on account of poor health. A. F. Warren will cover his territory in Illinois, Indiana and the South-east.

Fred. Skelton Moves to 71 Murray Street

LEANING back in his revolving office chair, complacently surveying the crockery district many stories below him, Frederick Skelton, who rose from an obscure office boy under H. M. ("Sunny") Felker to the position of special representative of the Jefferson Glass Co., Beaver Valley Glass Co., Crystal Tumbler Co. and the H. C. Fry Glass Co. in the course of twelve years, and who is still going up, told of his recent change in location. The new showroom is ideally situated, and with light on the north and west sides no electric lights are needed; the lines are tastefully arranged on stock tables and shelves, all painted in a dull, black ground. One table is especially inviting with its display of Chippendale "Krys-tol," the product of the Jefferson Glass Co., many new and novel shapes and designs being included in the new line. The rapid rise of Mr. Skelton is due, probably, to his love for speed, a hint of which he dropped when he said, commenting on the home life of a business man, "Every man should have a hobby—mine's horses; the man who hasn't any hobby doesn't amount to much." Mr. Skelton further stated, that although he loved horses he drives an auto now altogether, his pacer dying two weeks after the auto arrived. Entering business in the latter part of 1899 he found employment with the Rochester Tumbler Co. under Mr. Felker; when the latter went to the United States Glass Co. in 1905 Mr. Skelton went along as his assistant and remained there two years, leaving to take up the eastern district for the Beaver Valley Co. He is now located at 71 Murray Street, New York, where he has been since February 15.

Among the Glass Houses

A Column of Short Notes Concerning Business Affairs at the Different Factories

ST. CHARLES, Ill.—Mills Gardner & Company, of Chicago, a branch of the American Specialty Company, have acquired the manufacturing business of Heinz Brothers, together with their entire plant and equipment, and intend to operate both to their full capacity. H. L. Mills, president of the American Specialty Company, will look after the executive and financial matters, and Frank W. Gardner will manage the sales department. O. W. Heinz, one of the former owners, has been retained as superintendent. They have also acquired the American Specialty Co.'s line of leaded glass electric portable lamps and domes and will handle the sale of same in connection with the cut glass line. Offices will be opened in the Heyworth Building, Chicago, and selling agencies will be established throughout the United States.

Honesdale, Pa.—The Brilliant Cut Glass Company, Honesdale's latest cut glass enterprise, began operations Monday, February 12.

Lawrenceville, Pa.—Stage Brothers have been enlarging their cut glass plant and contemplate taking on at least fifteen more men in the near future. The new addition was occupied early in March, as was also a newly acquired storage warehouse.

Saginaw, Mich.—The Central Cut Glass Company, formerly of Chicago, but located in Saginaw since last June, recently declared a ten per cent dividend. The plant has been in continuous operation since occupying its new location. Ten thousand dollars were carried over to surplus.

Rochester, Minn.—The Queen City Cut Glass Co., recently organized, began operations about the middle of February. Ten frames for glass cutters were installed in the Gamble Robinson Building early in the month and completed the equipment.

Clarksburg, W. Va.—The Hazel-Atlas Glass Co. contemplate enlarging their plant, doubling the present size. Additional ground adjacent to the plant has been purchased and preparations to erect the new buildings begun.

Morgantown, W. Va.—Another stemware shop has been added to the already large plant of the Seneca Glass Company. There have been no other material changes in the working of the factory and the officials report a good, consistent business, with bright prospects for the future.

Leading dealers everywhere read POTTERY AND GLASS.

Lamps, Lighting Fixtures, Shades and Art Metal

Light, Then and Now

O YOU, who, in a search for the appropriate and harmonious in lighting fixtures, would fain catch the spirit which inspired their varied and beautiful designs, we say: Pick up the "Journal of the Plague Year"

or other historical volume of its time—and conjure up for the moment a vision of the London of three hundred odd years ago. What is the picture that imagination paints, as you turn the pages of Defoe's immortal classic?

Unpaved, unkempt streets, at nightfall dark as pitch, safe for the fitful flare of occasional flambeaux, as some great noble, closely attended by his well-armed bodyguard, goes roystering home from a court ball.

Visit the same scene in London today. A splendid pavement is under foot; the quarrelsome bodyguards replaced by the solitary policeman at the crossing; the streets ablaze with illumination from store window and flaming arc lamp.

Behold—our estimate of these two periods has been in terms of light! And well so—for the interval between the torch and candle of Defoe's day and the electric lamp of our own is the measure of civilization's progress from crude beginnings to a truly marvelous union of efficiency and art.

In this mighty evolution, architecture and architects have played a not unimportant part. As homes and buildings grew stately in outward form, the embellishments of their interiors—the woodwork, the wall coverings, the rugs, the pictures, the lighting fixtures—reflected ever higher standards of artistry. Thus with artificial lighting still in its infancy, its architectural settings had already flowered into forms of wondrous beauty.

In art—as in life—the bad soon passes away; the good alone survives. And so passed away, each in turn, flaming torch, sputtering candle, flaring oil lamp. And though in later days, while gas reigned as illuminant, art was sacrificed to the unæsthetic fixtures which gas made necessary, history again proved the

dictum that whatever is pure and harmonious can never long remain dormant. With the dawn then of the electric lamp the cycle was complete, and fixture evolution witnessed the triumphant development of the torch bracket from the medieval flambeaux, the progression of candle holder to the sconce, the perfection of the carcel effect from the old oil lamp.

And so at length it has again become possible to obtain a perfect union of art and science—to originate designs preserving with fidelity the beauty and the feeling of the historic periods of which they are examples—in distinctive forms that well meet the exacting lighting requirements of the present day.

This article and the description in the middle of the page are taken from the preface of the attractive lighting fixture catalogue recently issued by the Pettingell-Andrews Company, Boston, Mass.

THE LAMP

UNSEEN, unheard, the rains of a thousand years fell upon a stone. In the end a hollow place was worn, and after that, when fell the rain, it stayed therein a little space. . . .

In after years a man chanced by—when man he came to be—and looked thereon, and thought. . . .

A friendly fish, more daring than the rest, supplied the oil; a piece of moss, sun-dried, the wick. One stone against another he struck then, until a spark came forth, as he had seen it come before. . . .

And thus THE LAMP was born.

Notes of the Lamp Trade

Jacobs, manufacturer of fern filings and decorative floral pieces, formerly at 251 East Sixty-sixth Street, New York, is now at 1114 Third Ave.

Hugh McAfee, president of the Consolidated Lamp and Glass Co., Coraopolis, Pa., tendered his resignation to take effect February 20. Mr. McAfee has been with the company since its organization in 1892 and is one of the best-known lamp men in the trade. Outside personal interests occasion the change. J. M. Lewis, secretary, and who has

been with the firm for many years, has succeeded Mr. McAfee as president. J. F. Kirke will remain in his present position as vice-president and general manager. The company will continue the business as heretofore and the general outlook appears to be good.

The J. B. Bruenn Company was recently incorporated with a capital stock of \$90,000. They will manufacture art glass, art brass, domes and shades. The incorporators are Julius B. Bruenn and Irving Heistein, both of Boston, Mass.

T. W. Hamilton, 47 Barclay Street, New York City, representing the Wilkinson Company, is showing over one hundred numbers of lamps in leaded and art glass

in domes, portables, piano and standing styles. The Wilkinson Company manufactures the base as well as shade, and to match the shade bases are made in a new brass finish, bronze brass, verte, gold plate and numerous other finishes. Shades and bases are interchangeable and the buyer may thus select both to meet the needs of his trade. Another feature of the line is that every pattern is made in both gas and electric lamps.

Ernst Gudeman, a manufacturer of decorative electric novelties, formerly at 279 Sixth Avenue, New York City, is now located in larger and better quarters at 40 West Twenty-eighth Street.

Warshovsky & Cohen, 179 Wooster Street, New York, have taken another floor in the same building and will manufacture, in addition to their present brass line, a line of artistic brass lamps.

The Studio Lighting Company is now located in its new quarters, 16 East Thirty-third Street, New York, and is commencing to display the lighting goods originated by them.

The Straus-Hohenstein Company, 132 West Twenty-first Street, New York, are showing over fifty styles in cretonne shades and half that number in other materials. They also display a good line of hand-carved portable bases in gold, white and mahogany enamels. All cretonnes are of the firm's own importation and the lamp patterns are exclusive and original.

During February the W. D. Turchin Company of

177 Grand Street, New York, maintained an exhibit at the Grand Hotel in the same city. The lamp line shown was particularly attractive. With bases of auburn copper and shades with framework of the same material and panels of deep yellow mica, each of the dozen or more numbers creates an impression which assures their sale. The shades cast a yellow light upward and a white light downward. One of the numbers is an especially good Mission design. The usual extensive brass in two finishes was also shown. During April Mr. Turchin will be at the Palmer House in Chicago.

Some Ready Made "Ads."

(Continued from page 18.)

brings some fresh, interesting offering of value to housekeepers. Not only are the wares of the highest possible quality, but at prices, taken all the way through, that are phenomenal in their lowness.

HAND PAINTED CHINA

We have about one hundred and fifty pieces of remarkable hand-painted china—some Limoges, some Dresden and some Austrian. They take up valuable space and crowd out the new goods. To get them out the way we have marked them at popular prices. Remember they are not old, shopworn pieces, but samples taken from our best line. Come in and see them anyway.

ODD PRE-HISTORIC PATTERNS.

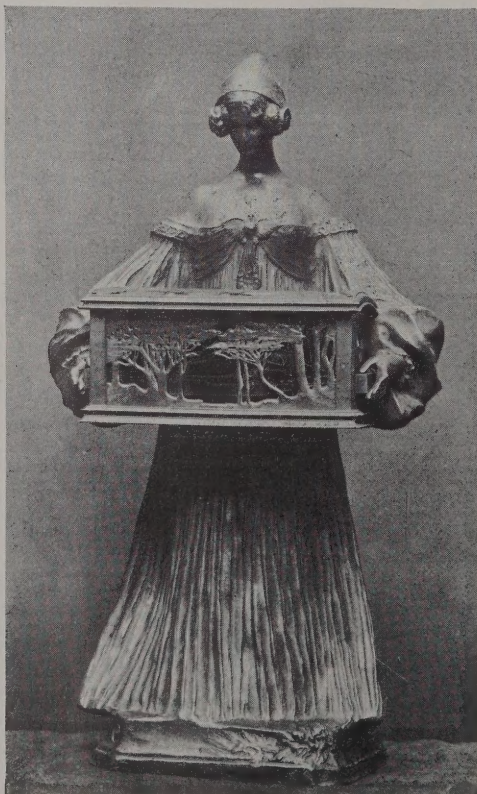
Fond of odd things? Yes! Well drop around to our china department and you will surely be pleased with our display of old English ware. In various patterns interesting in themselves. Some originated in ancient China and illustrate prehistoric scenes. The shapes are exceedingly old-fashioned, every piece being a study.

POTTERY AND OPEN STOCK PATTERNS.

From the Royal Berlin Potteries — marvelous crystallized and copper glazed wares, painted vases and the like; also complete lines of tableware, which we sell by the set or singly, just as we sell the scores of "Open Stock" patterns in English, French, Austrian and Domestic wares. This enables our patrons to make up sets to suit their individual requirements, and to replace broken pieces at any time.

DINNER SETS.

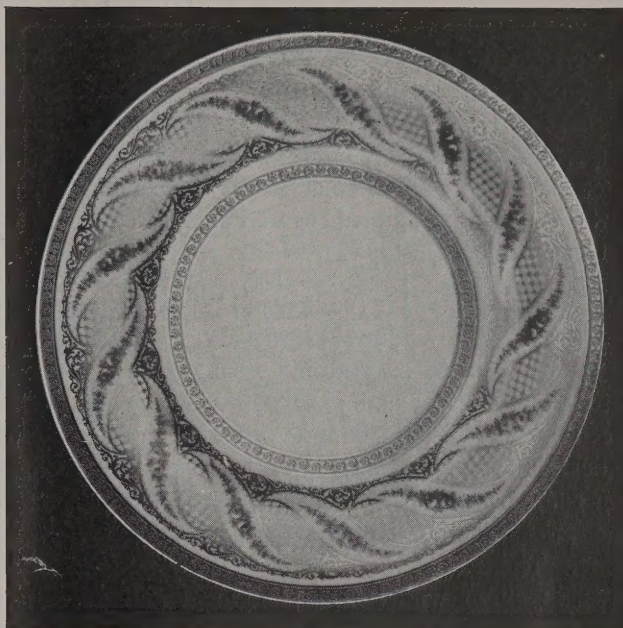
Our china store is especially rich at this season in variety of dinner sets, including both those for the country homes and those to be used for wedding gifts or an addition to the city china closet. The collection is unrivaled, we believe, and we know that in quality-for-price it has no equal anywhere.



Two French lamps, unique but decorative in design.



A charming Castilian marble portrait bust, from the line of Ferdinand Bing & Co., Successors, New York



An attractive service plate decorated in green and gold; shown by Alfred Moment, New York.

In the New York Market

A DESCRIPTION OF SEASONABLE AND STAPLE NOVELTIES THAT HAVE LATELY MADE THEIR APPEARANCE AND WHERE TO GET THEM

AMONG some of the pretty samples being shown by George Hamilton, 25 West Broadway, is a pattern in Persian border effect on a semi-porcelain body. The "Connaught" on china teas and plates is unusually attractive. Old English patterns in enamel colors, with treatment in floral and gold designs on Hammersly's bone china, are popular. The new Iona pattern on hotel ware, with three underglaze colors, is sure to be popular and a business winner.

The Herbeck-Denner Company has been showing at the Grand Hotel the new Lotus pattern on cut glass. So rich are the cuttings that pieces are frequently taken to be rock crystal. The design is of the lotus flower; both the bud and full blossom are used in the motif. The leaf and stem intertwine, adapting the cutting to each shape. The design is distinctive and individual and one of the best ever placed on the New York market.

One of the strong features of the 1912 line of the Royal Copenhagen Porcelain Works, recently brought to this country by E. C. Bronnum, the New York representative, is a brush blue finish that has never been used before. There are also a large number of vases in attractive shapes with new floral, landscape and figure decorations which cannot help but attract attention throughout the trade. Marie Julian figures are reproductions of the earliest work of the factory. One fine piece shown is of a boy and girl in costume, so realistic that even the pattern of the clothing worn is distinct in every detail. A new red, the result of years of research, has finally been attained. In Copen-

hagen faience strong colors are successfully harmonized. The latest use of this ware is in bases for electric portables.

The Koch cut glass line shown at the showrooms of T. W. Hamilton, 47 Barclay Street, speaks well for the western company and assures a successful introduction into the New York market. The finest quality of glass, finely detailed cutting, an excellent finish, on full lines and reasonable prices are among the features which have helped to make the Koch line a leader.

An exhibit at the Grand Hotel of the D. C. McNicol Company shows that this company is making a hard play for the dinner ware trade. The patterns are just a trifle relieved from the plain, but not so much as to be called figured, and yet each one has a new and striking appearance. There is an unusually large line of calendar plates, plaques and souvenir goods. A strong feature of the McNicol lines are "ready-to-sell" jobbing packages in white and gold floral and fruit treatments. Little folks' sets in animal and nursery treatments are attractive.

The writer called on Frank & Company at 32 Park Place late in the afternoon of February 29 and again the next morning at their new home at 114-116 East Sixteenth Street, and found that the progressive young firm had in the meantime moved without inconveniencing a single customer or losing a moment of time. Though a new firm, each of the members is old in the trade, and the present move is but characteristic of their well-known business methods.

Among the new things being shown by George H.

Bassett & Company, 52-54 Park Place, is a new English shape in plain blue pattern from the factory of Burgess & Leigh which gets away from the old oval shape. A new Bassett china in white and gold with black lines and gold handles is very effective. There is the usual large assortment of china for children in nursery subjects.

"Something new" is the demand of the buyers nowadays, and John J. Hines' salesrooms, 25 West Broadway, is the place to find it. Octagonal fancy sets, with white centres and panels of ivory ground with green and gold decorations, will appeal strongly to critical buyers. Attractiveness of shape and decoration combines the practical and beautiful, and reasonable prices make rich china a possibility for every home. There are others, in fact, many other decorations, in all of which taste, judgment and execution have combined to make an unusual product of the potter's art.

An exquisite rose decoration in relief, features the 1912 line of fancy chinaware of the C. G. Schierholz & Sohn, Plaue, Thuringia, now being displayed in full at the showrooms of Herman C. Kupper, 50 Murray Street. The pale pink coloring stands out in strong contrast to the white ground, the decoration consisting of festoons of roses draped around each piece. An extensive line of import samples from the factories of Charles Ahrenfeldt, Limoges, introducing some new decorations that will appeal to the good taste of the buyers are now all attractively displayed on the upper floors of the building, an inspection of which is extended to all visiting buyers.

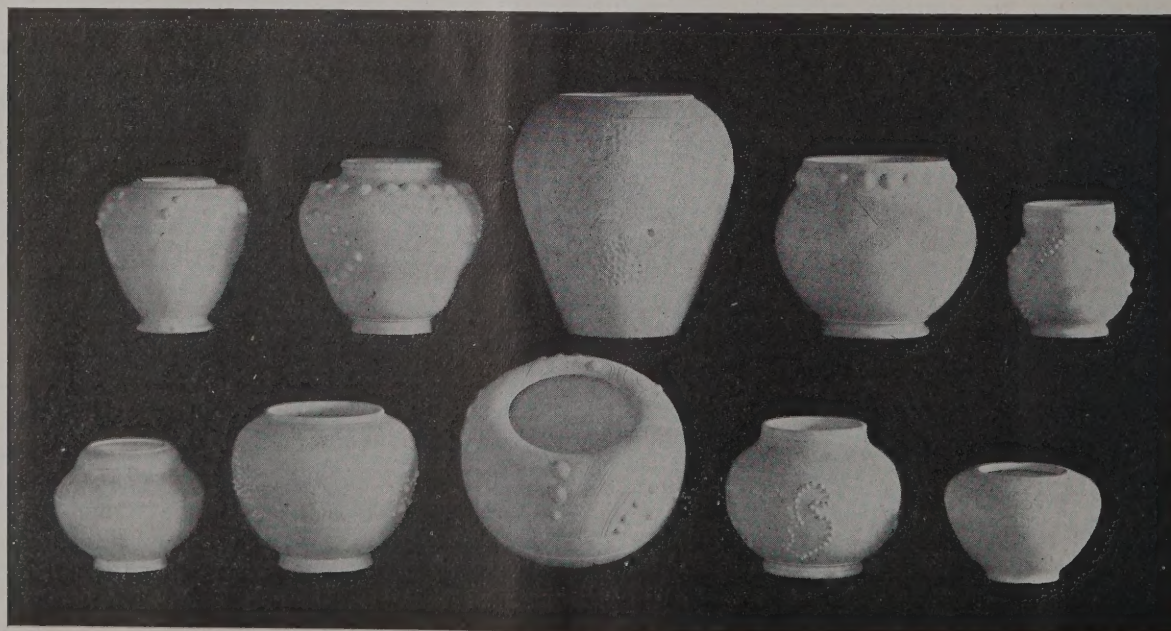
Castilian marble statuary, among which is a very attractive collection of busts, depicting the seasons and other sculptural conventions, many of them in delicate colorings of pink, blue-gray and pale purple, are being displayed at the New York showrooms of the Ferdi-

nand Bing & Co.'s successors. Each piece has been carefully carved by hand, and they are offered to the trade at remarkably low prices considering the superior workmanship. The busts come in all sizes and a wide range of styles, with or without pedestals. Dresden china tea, mocha and liquor sets, vases and other fine porcelains are included in their lines.

I. de Keyser & Company, 33 Park Place, are showing about one thousand new pieces of small cut glassware such as salts, peppers and mustards. They report more customers and better business than ever before.

President Taft Speaks at Clay Show

BACKED by the official endorsement of President William Howard Taft, Mayor Harrison of Chicago, and other prominent officials, the Clay Products Show opened with a blaze of glory at the Coliseum, Chicago, Ill., Thursday, March 7. The exhibits included those of clay products manufacturers throughout the United States and many of the displays were of considerable size, the most prominent being a brick bungalow, a terra-cotta structure and a model workingman's house. President Taft visited the show on Saturday and was enthusiastically received. His address was purely of an industrial nature and had no political significance. On Friday evening, March 8, ex-Secretary of the Interior, James R. Garfield, made the principal address at the annual banquet held at the Congress Hotel. He was the guest of honor and his subject was "Conservation." Many of the brick manufacturers' associations throughout the country attended the show in a body, various days during the week having been set aside as State Days in honor of the visitors. The exposition brought out the fact that Illinois is a very important clay-working centre and acquainted the people with the wide range covered by this industry.



Original designs in pottery—Mrs. L. V. IRELAN

Rational Aspect of Advertising

(Continued from page 19.)

he will probably want a good deal more than the few items we have enumerated. And so it is with the retail dealer in a small town; he thinks he is getting the entire trade of his community, and rests secure in that conviction. But he ought to educate his customers to want more of his goods than they are buying at the present time. He ought to teach the lookers to be buyers, and the buyers to double their purchases. And he can do this surely and effectively by advertising. For advertising, all the disappointed merchants and card advertisers to the contrary, notwithstanding, is one of the most potent forces that a retailer can bring to bear upon the buying portion of his community to the advancement or the detriment of his establishment. And its results, if it be handled capably, are most potent and far-reaching, for in spite of the views of some retailers advertisements *are* read.

Your Photograph on Your Tea Cup. Eh! What?

PICTORIAL decoration of plates, dishes and other china after the owner's own ideas is the latest hobby of those who can afford it. This latest craze for the odd originated with Alfred Vanderbilt, who took his china to England to have it illustrated with pictures of his horses, and with John R. McLean, who recently had his chinaware decorated from photographs of his dogs. English society has taken a fancy to this kind of decoration as is evident by the large order recently placed with a Staffordshire pottery firm. The design is very intricate and will require a long time to execute. A pale rose forms the bottom of the plates and photographs of a horse owned by the head of the house are to be traced around the rim. Many original designs are being executed and in some instances artists have been engaged to weave the owner's ideas into floral effects for his dinnerware decoration. Yachtsmen, for instance, are famous for the originality of their designs, and each glass or dish is generally embossed or engraved with flags or burgees in their appropriate color.

A Rare Find in Porcelain

A SCOTTISH MERCHANT has occasion to make infrequent business pilgrimages to India, at which times, when immediate concerns are attended to the rambles amongst bazaars and in out-of-the-way haunts in search of specimens of porcelain and china, of which he is a discriminating collector. On a recent trip he was particularly fortunate, and here is the story he told yesterday:

Passing through the native quarter of a considerable Indian town, with eyes attentive on the "old curiosity" shops, he was attracted by an unusual pair of jars or vases in a conspicuous position in a window.

Entering carelessly, and casually looking round, he inquired of the native merchant the price of the vases.

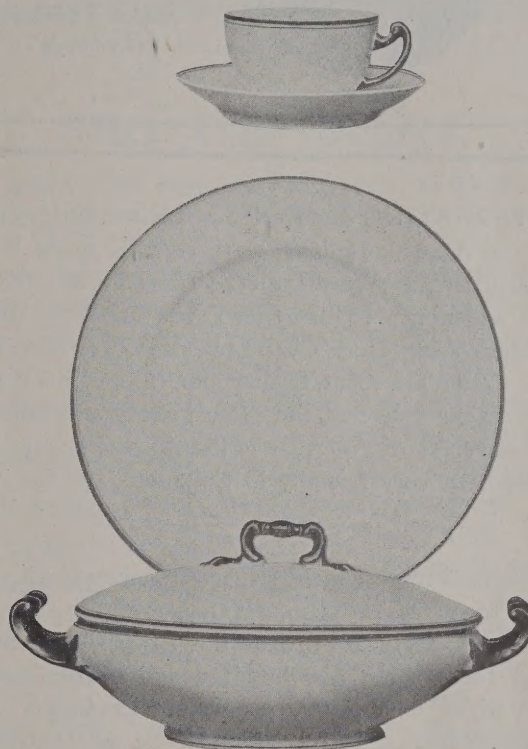
"Not for sale, Sahib! They are part of the fixtures!"

"Never mind," said the Scotsman, "I will buy if you name a moderate price."

An equivalent of \$30 a-piece was named; the Western collector paid over the \$60 and confidently carried the vases to his hotel.

In the evening an Englishman happened to see them, and offered \$500, \$1,000 for the pair, but the new owner was not to be tempted, and subsequently sailed for home with his rare prize.

Quite recently his effects were being revalued for



Dinner service shown by Blakeman & Henderson

insurance purposes. When the valuer came to the vases he hesitated, named the value as \$5,000, but suggested that a member of his company, an expert on Oriental objects of art, should be consulted.

The expert came, was duly impressed, and put the value of the vases that were acquired for \$60 at \$15,000.

Who shall say now that the day of rich finds in the porcelain field is over? When the new Persian railroad is completed, and when it will be possible to travel from London to Delhi in eight days, with only a 22-mile sea voyage on the route, a week's holiday in India might prove wonderfully profitable, assuming of course the necessary knowledge of antiques and the courage to put such knowledge into active practice.

There is nothing more fascinating from a collecting point of view than a study of ceramics, particularly examples of the old Chinese order, but every student may not even hope to be as fortunate as the Scottish merchant who occasionally travelled in India.

Leading dealers everywhere read POTTERY AND GLASS.



From All Over the World

LITTLE NOTES OF INTEREST TO
THE TRADE PICKED UP FROM
DIFFERENT PARTS OF THE GLOBE



INTERESTING discoveries of ancient pottery used by the Arawak Indians, were recently made in Jamaica, British West Indies. The find was the result of widening a roadway on Liberty Hill, St. Ann's, and overlooking Don Christopher's Cove, the inlet where Columbus spent twelve months in 1503. It is not at all unlikely that the same pottery was used by the discoverers of America as the Arawaks were said to have been very friendly to Columbus and his companions.

Stoke-on-Trent, which was confederated with the former towns of Burslem, Hanley, Longton, Tunstall and Fenton, is the centre of the British ceramic industry, there being two hundred and twenty potteries, in which over 50,000 people are employed. The annual production is valued at almost \$30,000,000.

British shipments of earthenware to the Philippines amounted to \$18,331 in 1911, against \$18,572 for 1910, showing a slight decrease. There was also \$826 worth exported to the Hawaiian Islands last year.

French china and earthenware invoiced through the Paris consulate to the United States, Philippine Islands, Porto Rica and Hawaii made a gain of \$98,092 over the value of exports in 1910, which amounted to \$162,353. There was a falling off in the value of glassware exported, \$154,552 worth being exported in 1910 and \$144,824 in 1911, a decrease of \$9,728.

The British pottery business and its relation to the American trade is treated in a most comprehensive manner by Vice-consul Roger C. Tredwell, of Burslem, England, in a recent report on trade conditions to the Department of Commerce and Labor. Although exports of British pottery have been increasing every year, shipments to the United States have been steadily decreasing since 1895, at which time earthenware to the value of \$4,457,638 was invoiced through the Burslem consulate. The chief reason ascribed for the decline of exports to the United States is that the American manufacturers have improved the charac-

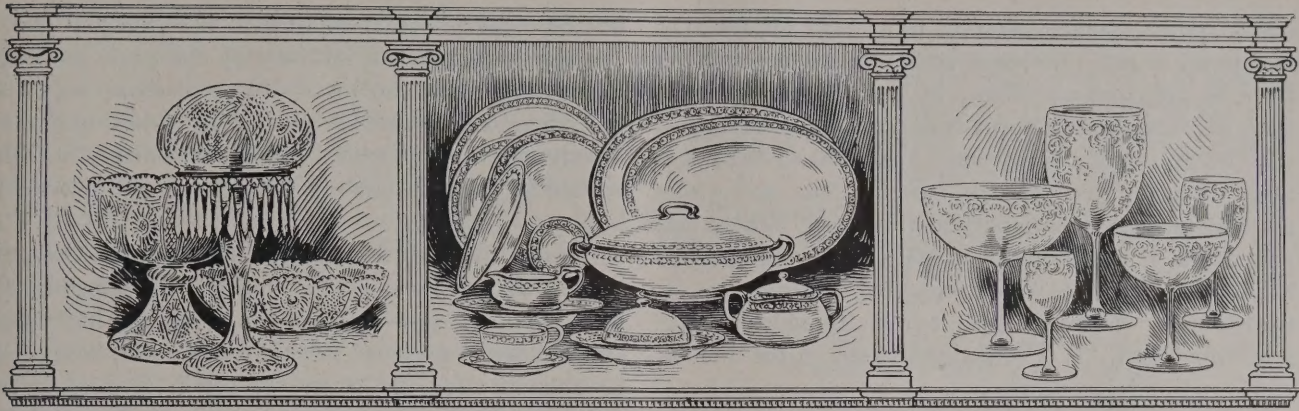
ter of their ware and have now captured not only the market for cheap goods, but for the better quality as well. Other reasons given are the high freight rates from the ceramic centres to Liverpool and the increase in ocean carriage rates. In order to hold the American market the manufacturers have had to improve their decorations and, if possible, their ware without being able to materially increase their profits. The value of exports to the United States have not decreased proportionately to the quantity, as the quality of the exports has been improved with a corresponding increase in value. Trade conditions throughout the ceramic industry district of the British Isles were good throughout 1911, the demand for coronation goods being the special feature of the trade.

Reports from Texas state that valuable deposits of fireproof brick and pottery clay in great quantities have been found in Coleman County, that State.

An American consular officer in Canada reports that a firm of importers advises that it is always in the market for table and fancy glassware, both plain and decorated; also cut glass, brassware and silver-plated ware. For further information address No. 8,069 Bureau of Manufacturers.

Of the 857 German exhibitors at the World's exhibition in Turin a great many have been honored with high awards. Not less than 508 Grand Prix, 130 Diplomes d'honneur, 172 gold medals, 89 silver medals, 23 bronze medals and 9 certificates of honor, altogether 831 premiums were issued by the jury. This plainly shows the appreciation which German industrial products have met with in this, the latest competition of the world's industries.

Thurginia, the acknowledged centre of the fancy glass goods, knic-knacks, etc., is now one of the terra cotta centres of Germany. Among the articles now being manufactured and which can be profitably exported, are vase sets, with painted reliefs in different colors, bronze imitations of famous classical sculptures, such as Venus of Milo, Apollo, Dante, etc.



An attractive heading cut used by Gimbel Bros., New York, in advertising china and glassware

Law for the Buyer and the Seller

WHAT FEES LAWYERS ARE LIKELY TO CHARGE FOR DIFFERENT SERVICES

BY ELTON J. BUCKLEY.

IT has occurred to me that discussion of the fees which lawyers should charge, or which they are likely to charge for services, should be of interest to business men of all classes. There is considerable dread of lawyers' fees, and the intensity of this dread is in adverse ratio to the extent to which lawyers' services are used. The man who has but infrequent need to employ a lawyer almost always feels anxious as to the charge, while the man who makes regular use of an attorney soon learns, if he is in the hands of a fair practitioner, that there is after all nothing very terrible about the fees and that they are seldom out of proportion to the services rendered.

The great difficulty is to know what to charge. Every lawyer experiences this. Outside of such matters as collections, there is absolutely no standard by which a lawyer may fix his fee. The services which he renders are not measured by hours, and not even by accomplishment, for a lawyer may work harder over a losing than over a winning case. In many kinds of law business, fixing a fee is no more than a guess, and it is surprising how widely the guesses differ with different lawyers in the entire profession.

For instance, I found myself not long ago in the company of three other members of the bar, each of whom had a good practice, and was regarded as a man of good professional standing. I had just concluded a piece of legal work which had involved considerable services of a varied character. As a matter of interest, I opened my docket and read to these

three men exactly what I had done in the case and asked what fee they would have charged the client. One man said \$500, the second \$150, and the third \$350. My own fee had been fixed at \$200.

The size of legal fees differs considerably in different sections. Probably fees are larger in New York than anywhere else; in any large city they are larger than in the country. The fees of country lawyers are often no more than half city lawyers' fees, and in some sections of the country they are hardly fees at all, but pittance. The rural districts of New England are notorious for the niggardly fees paid lawyers. A member of the Vermont bar, for instance, was in my office not long ago, and in course of a conversation re the practice of the profession, stated to me that his average fee for the minor kinds of law business brought to him was \$3. I had never heard of such a low average before.

As I have said, there is some standard as to fees for making collections. The National League of Collection Lawyers charge a definite scale, which is given in the centre of this page.

The average collection fee, where no suit is brought, is 10 per cent. of the amount collected,

and no charge if nothing is collected. Almost any reputable attorney will take collections on these terms. It is not usual to charge the full 10 per cent. where the collection is large and but little work has been done.

The fees for beginning suit vary greatly. Most attorneys do not use the percentage system of charge when they are obliged to begin suit, because then work

Scale of Prices Charged by The National League of Collection Lawyers

IF COLLECTED WITHOUT SUIT.

- (a) Upon first notice or demand:
 - \$2 on the first \$40 or less.
 - 5 per cent. on the excess of \$40 to \$200.
 - 2½ per cent. on the excess of \$200 to \$1,000.
 - 1 per cent. on the excess of \$1,000.
 - On claims of less than \$4 the fee shall not exceed one-half the claim.
- (b) By repeated notice or demand:—
 - \$3 on the first \$30 or less.
 - 10 per cent. on the excess of \$30 to \$200.
 - 5 per cent. on the excess of \$200 up to \$1,000.
 - 2½ per cent. on excess of \$1,000.
 - On claims of less than \$6 the fee shall not exceed one-half the claim.

IF COLLECTED BY SUIT.

- \$5 on the first \$50 or less.
- 10 per cent. on the excess of \$50 to \$1,000.
- 5 per cent. on the excess of \$1,000.

has to be done which deserves to be paid for whether successful or not. To begin with, a statement of claim must be prepared and filed. In an ordinary suit on a book account the statement is exceedingly simple, and the charge is not usually more than \$10 to \$15; it is more when the case presents complications, and where the statement is a more particular matter. Where suit is brought, it is customary to make a charge when all the pleadings are in, which pays for all work done up to that time. When the case is tried, an additional fee is charged, and this is sometimes based on the amount recovered and sometimes not.

A class of business often brought to a lawyer is the drawing of a deed or a lease. Usually fees for these services are low, often from \$5 to \$10 for a deed and perhaps \$5 for a lease. This is in case the papers are in the ordinary form. Where special deeds and particularly special leases are drawn, the charge is always greater.

A bill of sale is usually a simple document to draw, yet it needs to be properly done or it may fall short of passing title to the property covered by it. The charge is seldom more than \$5 to \$10, more often the former than the latter.

Drawing wills is another service, the cost of which greatly varies. A will is an exceedingly delicate instrument. Much depends upon it, and when it becomes operative the man whose will it was will not be available to explain it. Woe betide the client who attempts to economize in the cost of preparing his will by committing the work to anybody but a capable lawyer. The fees for this work vary from \$10, where the document is very short, and contains only a few simple provisions, to several thousand dollars, where there is much property to be disposed of and where trusts are to be created and so on.

None of the lawyers' ordinary work exceeds in importance the drawing of a will, and the service commands and deserves adequate compensation.

The drawing of agreements is another class of service in which the fee varies as greatly as the character of the contract. It is unnecessary to say that agreements range from exceedingly simple to exceedingly elaborate and complicated. No matter how simple they are, the lawyer who sets out to draw them must have a working knowledge of contract law, or he will be apt to get his clients in a snarl which will be worse than if they had had no agreement at all. It is fundamental that evidence cannot usually be offered in court to show what the parties to a contract intended to put in it. The contract is put up to the court to decide, and by the court it is often given an interpretation wholly different from that which the parties intended, this being due in the majority of cases to lack of clearness in the manner of drawing.

An ordinary contract, embodying no special complications, and not exceeding three or four typewritten pages in length, should not involve a charge of more than \$20 to \$25.

Where a client is likely to need a great many little

bits of legal advice from time to time, he will find it cheaper to employ an attorney by the year, on terms which will allow him to call his counsel up or go to his office, an unlimited number of times per year. Yearly fees vary with the circumstances, starting around \$25 per year and of course having no maximum limit.

Let me say a word about contingent fees. Once regarded as questionable, this method of charging for legal service is now looked upon as wholly legitimate, and a positive godsend to poor clients who would not be able to raise the money to retain counsel in the ordinary way. A contingent fee is a share of the amount recovered, and nothing if the recovery is nothing. It averages 25 per cent., but is often 33 1-3 or even 50 per cent. in special cases.

The ancient practice of paying a lawyer a retainer is almost obsolete, particularly where the lawyer and the client know each other. Retainers are still given where the lawyer retained is a stranger.—(*Copyright, March, 1912, by Elton J. Buckley.*)

Metals Now Applied to Glass and Pottery by Electricity

AN electrical discovery of far-reaching commercial importance has been recently made by a young Italian scientist, Quinton Marino, son of a professor of chemistry at Rome. Hitherto the complete adhesion of metals to such materials as glass and earthenware has only been effected by burning or the use of cements. The abnormal cost of some of the finest decorative porcelain and pottery has been due to the large percentage of breakages in the burning in processes. Now the thinnest or thickest coating of any metal, lead or gold, can be applied at the ordinary temperatures.

A Superior Paris White

THE superiority of Westminster Paris White, manufactured by the H. F. Taintor Mfg. Co., New York, is apparent by the fact that while steadily gaining new customers they have never lost an old one, the quality of the material making up for the slight increase in price. Their Westminster English cliffstone Paris white is made from their own special process, only selected cliffstone being used, at their new factory situated on the waterfront at Bayonne, N. J. The excellent facilities existing enables them to ship promptly in carload lots or otherwise without extra handling or trucking. Potters interested in the products of this concern are invited to write for analysis, samples and information.

Morimura Bros. Win Government Suit

AFTER pending in the Appraiser's courts for the past eight months, a final decision has been rendered in the case of the Government against Morimura Brothers. The decision is a complete vindication of the importers' position. The importers took an appeal for reappraisal on a shipment of Japanese porcelains which the appraiser at San Francisco, last July,

advanced seventy per cent. and at the same time the appraiser at Seattle advanced the value of the goods thirty per cent. The case was first tried before General Appraiser Waite and he sustained the entered value. The Government at once appealed and produced witnesses from Japan. In the trial before the Board of General Appraisers the Government attempted to show that the prices of all Japanese china of the kind in question were regulated by a scale of proportions, being based upon the value of the cup and saucer of each decoration, six hundred or seven pieces being examined. This the importers argued was impractical and backed it up with testimony of a number of dealers in Japan. The case, it is said, is about the most important one in amount that has as yet come before the Board, the amount involved being about three hundred thousand dollars.

Board of Appraisers Decision on "Rockingham" Ware

DOMESTIC potters are particularly pleased with a recent decision of the Board of General Appraisers sustaining the 60 per cent duty on "Rockingham" ware. In the cases just decided by the board the merchandise was assessed at 60 per cent ad valorem as "decorated earthenware." Several well-known domestic potters were placed on the stand by the government and all declared that the goods were not "Rockingham" ware, as claimed by the importers. The latter, in spite of the glazed condition of the merchandise, insisted they were entitled to enter under the specific tariff provision for "Rockingham" ware, with a tax of only 40 per cent. The higher assessment was upheld by the court. According to the American potters, the continued entry of higher classes of pottery at 40 per cent would have the effect eventually of giving this country's market to foreign manufacturers. The importers interested in the case were R. B. Ways, G. F. Bassett & Co., R. Slimmon & Co., Maddock & Miller and Rowland & Marsillus and others.

Porcelains Bring Big Prices at Auction Sales

AT a recent sale in England of a collection of porcelain and objects of art, formed by Sir John Duncan Bligh, K. C. B., and lately the property of Elizabeth Countess of Chichester, deceased, the popularity of old porcelains was evident by the high prices paid. The offerings included Sevres, Dresden, English porcelain, German glass and Continental porcelain and pottery. In the English porcelains "The Seasons," a set of four Bristol figures of children with attributes, ten and a half inches high, brought \$3,150. A Furstenburg group of lovers, with dog, sheep and goat, eight and a quarter inches high, and a figure of one man seven and three-quarter inches high were sold for \$514. At the Robert L. Forrest sale in New York a large Staffordshire platter with a design by W. G. Wall was sold for \$1,225 after some lively bidding. The mate of this platter was sold in 1903 for \$290.

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Checking the invoice is simplified.

What is the use of buying in bulk and find half of them broken? Don't forget this makes the price of the good ones much higher, because you must cover loss. If you want them in bulk, say so. You have the choice.

All prices are quoted both ways, and F. O. B., Liverpool and London.

EDWIN PARR

North Road Works, BURSLEM, ENG.

Send postal for illustrated price list

W A N T E D

Advertisements in this department, five cents a word. Minimum charge one dollar.

Pottery and Glass, 395 Fourth Avenue, New York.

WANTED:—Local representatives for Pottery and Glass.

If you are in any way connected with the pottery and glass trade or any business which brings you into contact with buyers, salesmen, stock clerks, designers, manufacturers connected with this field; pottery, glass lamps, art metal and other accessories; you will have many opportunities of calling attention to this publication. Pottery and Glass is just what they all want. You will find that you can easily add a substantial amount to your income by congenial work that will not interfere with your present duties. For particulars, address Pottery and Glass, 395 Fourth Avenue, New York.

WE want one dealer in every city to handle our line of fine quality cut glass. Agents wanted. Newark Cut Glass Co., Newark, N. J.

Obituary

Capt. William Mitchell McClure, a lifelong resident of East Liverpool, Ohio, and said to be the first pottery kilnman to use gas in burning ware, died at his home in that city late in February at the age of seventy-three years. His death resulted from a paralytic stroke from which he suffered shortly after being injured in a Fourth of July celebration in 1910. Capt. McClure's first employment was with the Cartwright Company, with whom he remained eighteen years. From them he went with the C. C. Thompson Pottery Co., and it was while in the employment of the latter that he first used gas in the kilns.

Oriental Glass

A VERY COMPREHENSIVE
LINE OF FINE DECORATED
GLASSWARE IN RUBY,
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AND OPAL, ALSO A COLLEC-
TION OF SOUVENIRS THAT
MERIT YOUR ATTENTION.

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THE ORIENTAL GLASS CO.

Pittsburg, Pa.

TAKE CARSON STREET CAR TO EIGHTH STREET

DO YOU HANDLE 50
PER CENT. OF THESE
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JARDINIERES
PEDESTALS
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TOILET WARE
STONE WARE
FLOWER POTS

WE MAKE THEM ALL

*Ship them in one car and you can
buy them right. Write us about it.*

The Brush-McCoy Pottery Co.
ZANESVILLE, OHIO

One DECORATIVE FURNISHER



FEBRUARY 1910
T. A. CAWTHRA & CO.
PUBLISHERS, NEW YORK

Volume XVII Number 3

35 cents per copy \$2.00 a year

IF YOU CARRY ART FURNITURE PIECES
WHICH GO WITH FINE CHINA AND GLASS,
YOU SHOULD READ THE DECORATIVE
FURNISHER

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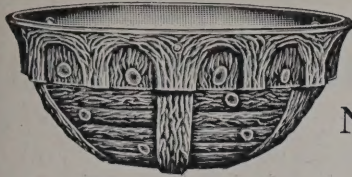
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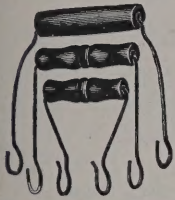
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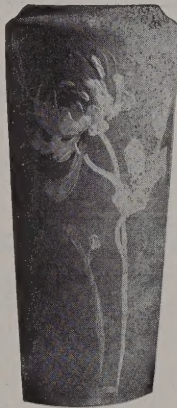


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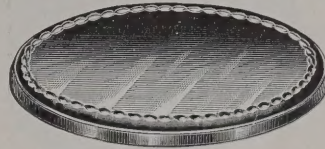
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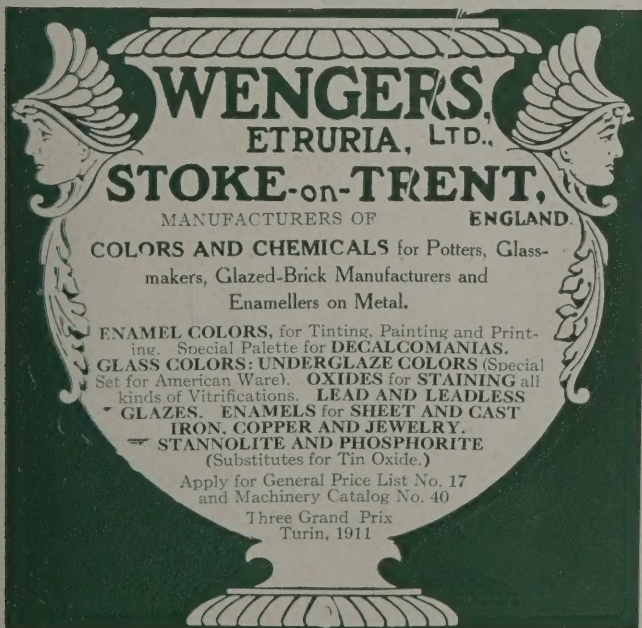
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